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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Mr. Buchanan's Play of Fascination—An Elegant Patchwork with a Tawdry Ensemble—The Playwright's Fallacy in Using Woman Out of her Domain—How Miss Tanner Acts the Leading Part—Warde in the Robust Classic Drama—A Brief Summary of the New Piece at the Broadway—Its Performance.

Mr. Robert Buchanan's Fascination invites serious examination by its comedy pretentiousness, and it ought to get it.

I do not think the play reflects any great credit upon its author. Assuredly if we measure it by any rational standards it will fall short.

The only objection that can be reasonably made against such measurement is that the play is not worth it.

To this I have but one answer—all public exhibitions demand it.

Mr. Buchanan has made a play as women make a bed quilt or an album. The fibre is not his. We detect in the brightest patches the pelisse of Lady Gay and the dead leaves of Camille.

It is elegant patchwork, indeed, with the stitches showing, and, viewed as a quilt, its colors are somewhat coarse and garish, and its ensemble tawdry.

The tendency to obtrude the adventuress and mix up the habits and amours of the wanton with the graces of innocence—a tendency recently shown in a number of English plays and not avoided even in so clever a book as "Robert Elsmere"—suggests the sources at which our popular writers prefer to study life.

Mrs. Langtry, who, whatever else she may have done, started out with a social air of refinement, ended here by imitating the coarseness of the demi monde. She apparently wanted to show in As In a Looking Glass that she could be momentarily as unsavory as the rest of them.

What fascination there may be in the flaunting airs of a cigarette-smoking, champagne-swilling representative of the demi monde to decent people I can not see. But it is plain enough that the poverty-struck dramatist selects these types simply because they furnish him with the contrasts he needs ready made, and because he believes his weak types of virtue will stand out more clearly if they are yoked in some way to a cheap and nasty bohemianism.

Mr. Buchanan's play undertakes to do what the reason tells cannot creditably be done. That is, it undertakes to stir up incompatible elements in one bucketful of bathos.

Lady Madge Slashton claims to be a well-bred young person who is in love with the dissolute Lord Islay. She discovers that he has a somewhat unscrupulous mistress in the dashing Rosa Delamere. In order to satisfy herself that his heart is at bottom true to Poll, and in order to win him squarely back by her virtues, her innocence and her refinement, she assumes the disguise of a fast young man about town, follows him to his mistress' parlor, mingles with the young and old lovers and adventurers, makes love to Rosa Delamere herself, carries on the farce of fast life, swells about, drinks champagne, gambles, bets, makes masculine jokes and insults her own lover, without once having her sex suspected or having her face slapped.

It is a very old device of the stage to excite a certain order of visual interest by putting a well rounded woman into masculine attire. In some of the dramas, like Shakespeare's, that are written with poetic license, the device is a pretty one. In any attempt to deal with modern life the expedient defeats itself. There is no illusion in it.

Masculinity does not reside in garments. It is physiological, and goes down to the bones. So does femininity, and no women whose sex was well determined ever succeeded for one moment in deceiving the eye by putting on trousers. No tailor's art can overcome the pelvic peculiarity. No strut of demeanor can make her less knock kneed. No histrionism can enable her to sing bass. No coaching can make her put up her hands from the shoulder.

But every theatric fiction that uses her out of her domain, assumes that she has only to take off her skirts in order to deceive "the very elect."

The playwright coaxes himself that by taking off her clothes she hides her womanhood. The audience chuckle and understand that she betrays it—that is, she betrays it to everybody but the people in the play, and they, poor fools, listen to her soprano and believe it is baritone; they see her mincing steps and admire the manliness; they see her use her arms as if she were making tea biscuit, and they mistake her for a prize-fighter.

This is what Miss Cora Tanner does when, as Lady Madge, she assumes the disguise of a young rake and stalks, or tries to stalk, into the gilded salon of Rosa Delamere.

Miss Tanner is compelled, in order to carry the point of the play, to exhibit a familiarity with fast life and a knowledge of the habits and customs of the masculine animal that are wholly incompatible with the character, the associations, the tastes, the knowledge and the instincts of the kind of young woman she claims to be. She is represented on the one hand as having masculine presence enough to win from Rosa Delamere, to whom she makes love, and who is unquestionably an expert in masculinity, a special difference. On the other hand she is represented at the same time as such a fresh and sappy young sprig that her own lover advises them to "put him to bed."

Her mannish demeanor amounts simply to an impertinence that no man would put up with from one of his own sex, and her amorous airs have a lack of virility that would disgust the other sex.

These are organic difficulties that must beset any handsome and well-developed woman who insists upon singing bass with a soprano voice, and there is no earthly reason why we should wink at them in a pretentious modern comedy, except the reason that influences men when they go to see a song and dance "artist."

One feels continually at such a play as is Fascination that it doesn't reflect but retracts life. It shuffles the distinctions in social and moral values. Its relations are incongruous. Good taste repels the easy familiarity of Lady Madge with the conditions of life in a woman's salon whose avocation is that of loving, just as it refused to accept the conduct of Lord Islay when he calls the hostess a liar.

If there are any such social distinctions as good, better, best, Robert Buchanan muddles them.

Lord Islay is the man of the world, whose conduct is not worth portraying. It is too cheap and common to be of special interest. He loves one woman and keeps another as his mistress. This is paraded and palliated. The moral excuse is, they all do it, and this is no excuse in art, however potent it may be in the *cafe*.

Miss Tanner did not impress me with her quality so much as her quantity, and even that was confined to her corporeal beauty. It struck me that her comedy was blandly good. She beamed into it all like a Harvest moon into a shallow pond, without rippling the surface.

A speech is given her in the first act in imitation of that everlasting Lady Gay Spanker's horsy tirade. But it utterly failed to have any point, and as for the love, the sincerity and the passion that influenced her in her exploit, she kept them out of sight for the clever tricks and mimicry of her male disguise.

Miss Eleanor Carey was far less conspicuous and far more uneventful in the role of Rosa Delamere. Certainly she animated a very disagreeable character with discretion and without offense. The introduction of a young vicar of the sappiest make up, for no other purpose than to get a laugh at the incongruity of his situations is cheap enough. His low comedy is long drawn out on one string.

I could not help contrasting the titillating effect of this artificial comedy with the virile effect produced by Frederick Warde on Saturday night in that antiquue subject, The Gladiator, and creditably reshaped without destroying its old lines or color under the title of Galba. Stately and formal as much of it was, there was, nevertheless, an earnest tragic force to it that caught the popular ear and eye.

Mr. Warde, who years ago made his first pronounced hit in this country as Macduff on the night that Charlotte Cushman gave her farewell performance at Booth's Theatre, has struggled steadily up to a recognized position as a tragic star.

There are so few actors left who either care or dare to touch this rich old field that Mr. Warde has the domain almost to himself—speaking, of course, with due reference to Messrs. Booth and Barrett, who have vested rights that no one presumes to dispute.

I had not seen Mr. Warde for years until Saturday night, and I recognized the improvement in his method and grasp. He is larger in every intellectual and artistic sense than when I saw him last, and he filled the old heroic mould of Galba with a great deal of the old-fashioned tragic fire that we used to expect of the histrionic giants.

He might, I think, have tempered the whirlwind of his passion with comfort to himself, but I doubt if any artistic reserve of power would have enhanced his strength with the audience. In the great scene of the arena it was the whirlwind that they wanted and that they got. But it was full of dignity as well as of passion.

Mr. Warde is a fine example of native impulse and instinctive dramatic power, and I commend him to the attention of Mr. Boucicault, who is just now straddling the question of inspiration in the *Herald*.

By the way, his last article in that paper, as you may have noticed, was mainly in reply to mine a few weeks ago in THE MIRROR. But if he wants a friendly controversy, why doesn't he direct his carronnade squarely at THE MIRROR?

Mr. Louis Aldrich's rehabilitation of the play which he now calls The Kaffir Diamond proved on Tuesday night to have many of the elements of popular success. Its locale is at least new. I do not remember a play whose scenes were laid in South Africa, and these scenes are stirring and pictorial. The plot cannot be said to be startlingly new, but it is closely and ingeniously woven, and it is worked out by strongly human elements.

These elements are revenge, love, suspicion, treachery, theft and paternal affection. Mr. Aldrich had a ruggedly vivid role in 'Shoulders," an outcast, who has been driven to ruin by disappointment and whiskey, but whose better nature revives under the influence of a recovered daughter, who is accused of the theft of the great Kimberly diamond, but who is innocent. Mr. Aldrich enchained attention by his unartificial intensity and his broad and simple delineative power.

Miss Isabelle Evesson made her appearance in the ingenue role of the daughter. She is pretty and winsome, but not of large dramatic vibration. A beamy blandness of temperament makes even grief and passion moonshiny. I think, perhaps, if she were to break her heart we should look on as if a bottle were being broken.

A quick summary of The Kaffir Diamond will acknowledge melodramatic ingenuity, fresh local color, strong pictorial beauty and theatric incidents that appeal to everybody with a cunning continuity and a rapid action.

The situation in Colonel Grantly's quarters, where he has put Mrs. Douglass for concealment into an adjoining room, is vivid and made a genuine impression upon the audience.

The sale of the Kaffir diamond by Alice is also ingenious, and the contrast of the girl's innocence and Downey Dick's craft is as melodramatic as any thing of recent invention.

Mr. Aldrich appears to have a popular play, and that is what he was after. It is not a great one, and that he is not after. He has succeeded in putting upon the stage in Robert Douglas about as unreasonably hard, tyrannical and unsympathetic a brute as I ever saw, and Mr. Jordan plays it up to the level of inconceivable malignity.

NYM CRINKLE.

ANNE O'NEILL.

Pleased With His Star.

"I am more than pleased with the success that May Wilkes has met with up to the present," said E. E. Zimmermann in conversation with a representative of THE MIRROR, "We made some money on the engagement at the Fourteenth Street Theatre, which is quite an achievement, as it was the opening of my star's career. On Monday night, at Albany, in spite of a big political parade, she played to a very large audience.

"It must not be considered very strange," he continued, "if in the face of these facts I consider myself clever in picking out an attraction. What necessity is there for going abroad for stellar attractions when we have just as clever women in America as any you can import? Miss Wilkes mad her first appearance on any stage at the Baldwin Theatre in San Francisco some six years ago, and ever since that she has been hard at work, so it is really little wonder that she has reached the top of the ladder at last."

Florine Arnold and Her Husband.

Charles L. Andrews is elated over the success of his star, Florine Arnold, in Her Husband. To a MIRROR representative yesterday he said:

"We opened at Fall River, Mass., on Monday night, to receipts of $815. On Tuesday night, notwithstanding the rain storm, the receipts increased to nearly double that amount, having been $382.50. This will prove to you that Miss Arnold has met with great success. The press of Fall River unite in their commendation of the performance, and especially of Miss Arnold in the dual role of Marjory Lee and Mrs. Hastings; W. A. Whitecar and Louise Muldener also receive favorable mention.

"I am decidedly enthusiastic over my property in Her Husband, and expect great things from the season. The play is in the style of East Lynne, Camille and Led Astray, with a different and higher moral tone. At present I believe there is a great opening for this kind of a drama, as there has not been a marked success in that field in recent years, and the old plays named above are still popular, particularly with the ladies. Consequently Her Husband will have a special claim upon the fair sex.

At the Theatres.

BROADWAY THEATRE—THE KAFFIR DIAMOND.

"Shoulders"	Louis Aldrich
Col. Richard Grantly	Fraser Coulter
Robert Douglas	M. J. Jordan
Walter Douglas	Charles Mackay
Sergeant Tim Meehan	Charles Bowser
"Downey Dick"	Joseph A. Wilks
Bye-Bye	Harry Booker
Sanderson	J. H. Hutchins
Millicent Douglas	Dora Goldthwaite
Alice Rodney	Isabelle Evesson
MaJame Biff	Adele Palma

The Kaffir Diamond turns out to be a poor paste in a rich setting. Notwithstanding the applause of the large and friendly house which greeted the first performance of the piece on Tuesday evening at the Broadway Theatre, popularity is not likely to attend its career, unless it is transferred to the theatres which are patronized by the penny-dreadful loving masses. It is not a piece of the order which commands the respect or the attention of intelligent playgoers. It it was written for the mob purely as a money-maker it will not receive a fair test until it is seen in the haunts of the mob.

Some time ago Mr. Louis Aldrich bought a melodrama by Henry Pettitt because it contained two or three striking situations which he believed were of real dramatic value. Discarding the rest of the material Mr. Aldrich engaged the Philadelphia journalist and dramatist, Mr. Edward J. Swartz, to write a new play which should introduce the features retained. This is the genesis of The Kaffir Diamond.

The piece on its face bears evidence of the method pursued in its construction. It is the veriest theatric carpenter-work, lacking spontaneity, suspense and sequence. It is not a romantic play, as the programme characterizes it, but a melodrama of the old-fashioned type, in which every effect is externally produced and probability is sacrificed to the needs of the moment. The characters are not impelled by comprehensible human motives; their words and deeds are steeped in artificiality; they prate in exaggerated fashion and act with no apparent purpose beyond reaching certain high-pressure situations. The dialogue is written in the good old-time style, with a plentiful infusion of "My Gods!" "What is this-es," "He shall not escape me nows," and the rest of the verbal hysteria that was once so popular with, and so pleasing to, the erst undiscriminating public palate. If the unexpected is not happening the plots of the plotters and the heroisms of the heroes are then cropping out, the plans and their consequences receiving the childish particularity of description which characterizes the kindergarten system of instruction. The acts are not given in single scenes, which is another return to early principles. Lapses of time and magical changes of locality are effected with the convenient assistance of a drop in 1 and the once familiar mixture of a love passage between the soubrette and the comedian with the sound of the carpenter's hammer and the director's half-smothered pleadings and imprecations.

There are two very dramatic, if not very novel, situations in the play, and these we presume, are the traces of the original English work. At the close of the first act an innocent, but suspected wife is concealed in an adjoining apartment to that in which are her supposed lover—an English colonel—and her irate and brutal husband. The latter demands entrance to the room. The officer gains time by various devices while he sends out certain orders. Then he waits for the sound of a drum-roll. It comes. The door opens and a veiled woman enters. The husband's hand is on the trigger of his pistol, ready for instant revenge. The visitor removes the veil—it is not his wife, but the Colonel's ward. The interest here is strong, but not stronger than at the close of the second act, where the ward, suspected of being the officer's mistress and in danger of being thus proclaimed, finds a champion in her unknown father, "Shoulders," who demands of the wife that she shall make sacrifice for sacrifice, and save the good name of the pure girl who had saved her fair fame and life at the Colonel's quarters. The miasmatic nightmare in the last act offers an opportunity for picturesque scenic realism, but its dramatic consequence is small. The two really commendable situations we have described are indeed the only powerful ingredients of the play.

The story, briefly narrated, runs thus: Robert Douglas is a Scotch farmer in South Africa. He is a brute, browbeating his wife, whom he suspects of an early attachment; opposing his son who wants to marry Alice Rodney, a young girl who owns the fabulous Kaffir diamond, and grinding "Shoulders," a besotted wreck from whom he has acquired his land in exchange for whiskey. "Shoulders" is a creature who dwells in a terrible swamp nearby, where the deadly upas flourishes, the fierce cobra ranges in bohemian freedom, and the malaria is very catching. "Shoulders" had his daughter stolen when she was an infant, he believes, by the man he thinks seduced his wife. He wants this man's life. Douglas goes to the place where Colonel Richard Grantly is stationed with his regiment. Mrs. Douglas, fearing that he will discover that the Colonel was her first husband by a Scotch marriage, mounts a swift horse and gets there first. "Shoulders," reaching the conclusion that Grantly is the man who wronged him, by the peculiar process of reasoning in vogue among melodramatic characters, follows Douglas. Then ensues the scene in the Colonel's apartments before described, Alice acting as Mrs. Douglas' substitute. "Shoulders" discovers that Alice is his daughter, makes good resolutions, determines to save her from the smirch of her heroic act and to remove Colonel Grantly from the scenes of mortal activity. Downey Dick, a thief masquerading as a missionary, steals Douglas' Kimberley diamond, and buys from Alice, who wants ready money, her Kaffir diamond. She signs a receipt which enables Douglas to accuse her of the theft. He attempts to have her arrested, but the Colonel, by virtue of the proclamation of martial law, makes her his own prisoner. "Shoulders," intent on his mission of revenge, offers his services as guide to the Colonel through the deadly swamp. He leads the latter into its most noisome recesses, and leaves him to breathe the poisons of the place and die. But "Shoulders" afterwards discovers proof that Grantly was his wife and child's benefactor. He rushes back to the swamp and rescues the Colonel. Meanwhile Douglas has been killed by the Boers. This leaves the widow for the Colonel, Alice gets the son, and the missionary, found out in his rascality, gets hanged, while "Shoulders" recalls his identity to his daughter and blesses everybody. Meantime a comic underplot has been going on between the conventional Irish sergeant and a lively French widow, which also reaches a happy conclusion.

As "Shoulders," Mr. Aldrich was earnest, pictorial, impassioned and always dramatic. There was no opportunity for subtlety in the role, and Mr. Aldrich is not censurable because the pathos was not pathetic and the heroics were claptrap. The part has been crammed full of all sorts of rapid alternations and eccentric contrasts. Mr. Aldrich is a fine actor, and if he is capable of more exacting and rational work it is also true that he played this character, to use a colloquialism, "for all it was worth." His personal success was marked. He dominated the stage, and aroused the enthusiasm of the house repeatedly. That he will be able to make "Shoulders" rank with Joe Saunders as an artistic creation is highly improbable—there is not the same scope in it. Nevertheless, he gives the role all the rugged vehemence and virility and the broadly picturesque quality of which it is susceptible.

Mr. Coulter made a distinguished looking English officer, and clothed Colonel Grantly with the promptness of speech and the military dignity consistent with the part. Mr. Jordan made the brute Douglas a vivid portrayal of malevolence. Mr. Mackay, a handsome and intelligent young man, was frank and winsome as Walter. Mr Bowser made much of the gallant Irish sergeant, Tim Meehan. Mr Wilks was an unctuous expositor of Downey Dick's hypocrisies. Mr. Booker's idea of the Zulu dialect, as heard in Bye Bye, must have been derived from the dusky precincts of Thompson Street. The gallery found him amusing, though.

Miss Goldthwaite played Mrs. Douglas in good, melodramatic style. The performance manifested the accuracy and assurance of a capable and conscientious actress. The aroma of girlish sweetness and purity exhaled by Miss Evesson in the role of Alice was rare and delightful. She has little force, but she is beautiful, refined and vivacious, and she has mastered the technique of her art. Miss Palma was very pert and pleasing as Madame Biff, the sprightly French widow.

The play is elaborately mounted. Mr. Hoyt's scenes are all painted in the best style of that admirable artist. The exterior of the Douglas farm and the swamp claimed most notice and approbation. The latter scene, with its reeds, gorgeous tiger lilies, electric fire-flies, gnarled trees and tangled undergrowth was particularly effective. It would have been heightened, however, had the back cloth been less brightly lighted. How long The Kaffir Diamond will run at the Broadway is a conundrum we should not like to answer. Little Lord Fauntleroy is to be the next production of the season.

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FOURTEENTH STREET THEATRE—FASCINATION.

Lady Madge Blashton, Charles Marlowe	Cora Tanner
Duchess of Hurlingham	Mrs. Isabella Waldron
Rosa Delamere	Eleanor Carey
Arabella Armhurst	Maggie Deane
Dottie Destrange	Lucy Escott
Duke of Hurlingham	Lionel Bland
Lord Islay	Edward Bell
The Hon. Sam Blashton	Augustus Cook
Count La Grange	P. A. Anderson
Captain Vane	W. F. Blande
Rev. Mr. Colley	Charles Coote

The above cast comprises the more important characters of the twenty-one employed in the representation of Robert Buchanan's play Fascination, performed for the first time in this city at the Fourteenth Street Theatre on Monday night. The piece had been experimented with in Brooklyn about one year and a half ago and its reception then induced Col. Sinn to provide the present elaborate metropolitan production in the interests of his handsome wife and bright, particular star, Cora Tanner. The event stimulated curiosity, and the large audience in attendance included many well-known first-nighters.

Fascination is described as a society comedy and is put forth by the author as a satire on the English aristocracy. It is extravagant in theme and occasionally farcical in treatment, wherefore Mr. Buchanan strains the limitations of the word in calling it a comedy, while it possesses not enough dignity and importance to warrant its designation as a satire. Nevertheless, Fascination is frequently amusing and clever in language, and it admirably serves the purpose of placing Miss Tanner conspicuously and agreeably in the centre of a series of somewhat odd and entertaining social pictures.

The story is improbable. Lady Madge Blashton, the heroine, is a sort of Lady Gay Spanker. In the first act, which is the exterior view of a seat on the Thames, she makes her entrance in a boat, victor in a race with one of her admirers, a mild-mannered and amusing young clergyman, who is a cross between the curate in The Private Secretary and the parson in The Jilt. Lady Madge speedily makes known that she is an athletic and daring young person, with a taste for all sorts of healthy and lively sports. She is engaged to Lord Islay, a good-looking guardsman, who in turn, is fascinated, not altogether against his will, by an adventuress named Rosa Delamere. Rosa and some of her friends are picnicking in the vicinity, and Lady Madge discovers the infatuation of her *fiancé* for this woman. She determines to rescue him from his danger by resort to strategy. She dons male attire, and under the name of Charles Marlowe, without arousing the suspicions of anybody, proceeds to cut Lord Islay out in the fickle affection of Rosa. The latter falls in love with Charles and the plot works itself out according to design. Finally, in the third act, Lord Islay demonstrates to Lady Madge's complete satisfaction that his heart has always been hers, whatever his words and acts may have denoted to the contrary; Rosa is found out to have been the catspaw of a bogus Italian Count, who is discovered to be a thief, and so the Lord and the Lady are brought to the point where the vista discloses matrimony and felicity forever after.

The idea that a young woman, however athletic and however courageous, could transform herself into a man and deceive people who knew her intimately into believing her to be such, or that a miscellaneous crowd of reputable and disreputable persons could meet on a social level in town and country, is apt to be considered, even by the unsophisticated observer, as highly improbable. Mr. Buchanan's notions of the habits and the etiquette of polite life in his own country are the coinage of a vivid imagination. Fascination cannot be accepted as a satire upon the British aristocracy, or on anything else, for truth is the very essence of satire and Fascination is not truthful. The dialogue, albeit prolific in insular colloquialism and the patter of fast life and consequently incomprehensible to a good many American ears, is generally bright and brisk. This is the more enjoyable from the fact that the piece has more talk than action. Lady Madge's fight for Lord Islay is the less deserving of sympathy from the fact that he is not worth the trouble.

Miss Tanner is a handsome woman and an intelligent and experienced actress. For some time past her services have been claimed by melodrama, and that no doubt is the reason why her work in the field of comedy lacks lightness of touch. In the first act she was a hearty, breezy, jolly out of doors girl, and in the second she wore a dress suit, drawled, and lounged like a little man. She was at her best in the comedy scenes, which she acted with vivacity and spirit. A woman never appears altogether to advantage in modern male attire, but Miss Tanner came as near to it as possible. She was frequently applauded.

Charles Coote was quietly and quaintly amusing as the Rev. Mr. Colley. The docility, watery amativeness and colorless amiability which marked the characterization were deliciously enjoyable. Miss Carey gave a sprightly performance of the frail, but not fragile Rosa. Lionel Bland was capital as a merry and baldheaded Duke, who sighs for the fleshpots of Egypt, and makes acquaintance with their contents when his Duchess is not around. Edward Bell made Islay as good looking and weak minded as the part required, and Augustus Cook was unaffectedly honest as Lady Madge's brother Sam. Mr. Anderson, an excellent actor, who is associated most in the popular mind with Italian dialect characters, set on foot the villainy in the story and diligently prosecuted it, with an impressive goatee and ditto accent, as the rascal La Grange. W. F. Blande made a clever "bit" of the reticent and scrupulously inert Captain Vane. The other characters were in capable hands. The piece is handsomely provided in the matter of scenery.

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Robert Downing appeared as Ingomar at the Star Theatre on Thursday night before an audience that filled the house in every part. Every assistance that a generous management could lend the production of the familiar play was given, and the representation was unusually excellent in every detail.

Mr. Downing gave a gratifying performance of the barbarian chief, though more polish would have improved the work. In the love scenes he was most tender. As Parthenia Eugenie Blair looked charming and acted with rare grace. Beverly Turner, Charles Nevins and Louis Hendricks deserve special mention for their work as Myron, Polydor and Timaseh respectively, while Belle Blythe was clever, and Alfa Perry disguised herself almost beyond recognition as the aged and wrinkled Theano. The scenery was new, and did credit to the brushes of William Voegtlin and Philip Goatcher, while the costumes were much admired.

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At the Star Theatre on Monday Jim the Penman was acted by Mr. Palmer's talented company in a way that left little to be desired. The part of Baron Hartfeld seemed to have been partly misconceived by Harry Eytinge, who imports into it a certain tinge of inferior Hebrewism which, although in a way clever in itself, is at least unnecessary to the artistic interpretation of the role, if not positively contrary to it. The Captain Redwood of W. J. Ferguson was admirable and could scarcely be improved upon. Ada Dyas shared with him the enthusiasm of the evening for her excellent performance of Nina. Joseph E. Whiting played James Ralston with a faithful adherence to its original type. Evelyn Campbell looked charming as Agnes Ralston. Courtney Raymond's interpretation of Mrs. Chapstone evinced skill and judgment. The acting of J. Beresford Hollis as Jack Ralston was spirited. The remainder of the cast was eminently satisfactory. The audience was good sized and appreciative. Next week, The Paymaster.

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A Cold Day, or The Laplanders, was presented at the Windsor Theatre on Monday night to a crowded house. The programme states that A Cold Day is "an extravagant comedy written for laughing purposes only," by Perkins D. Fisher, and gravely advises the audience not to become discouraged by the first act. The advice is needed, and might with propriety have been extended so as to cover the entire performance. Horse-play, with here and there a little music chiefly constitutes the entertainment. The antics of the comedians, Messrs. Ransone and Fisher, provoked much laughter, and seemed particularly to please the gallery. A topical song in which allusions were made to the political situation earned several recalls for Mr. Ransone. Miss Earle Remington, who possesses a pleasing soprano voice, was spirited and interesting, and Fred Palmer as Tahrm, the photographer, did creditable work. Herminie, or The Cross of Gold, is announced for next week.

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Dockstader's Minstrels were greeted with a cordial welcome from a crowded house on the opening of their season last Thursday evening. In the first part the solos and choruses were exceptionally good. John H. Davis, the baritone, sang Frank Howard's "My Sailor Boy's Return," and R. J. Jose, the tenor, "Little Bird," both receiving well merited encores. H. W. Frillman, the basso, was encored in "The Yeoman's Wedding Song." Thomas B. Dixon warbled "Sally in our Alley" with quaint trills and cadenzas, which pleased, and especially that portion of the audience who had heard him years ago. Dockstader, Sweetnam, George Marion and Barry Maxwell are the end men this season. This quartette of fun-makers is unexcelled by any minstrel troupe in the country. In the olio Franks and Marion do a clever acrobatic song and dance; Edwin French does some very pleasing banjo solos; Baker and Jones, Manning and Davis appear in a delightful song and dance act. "Wedding Bells;" Lew Dockstader, with his comical monologue "Misfits," keeps the audience bubbling over while Dan Collyer, assisted by A. C. Moreland, adds more fun to the show in the sketch Modern School of Acting. This brilliant melange of music and mirth concludes with a bright and genial burlesque of the national campaign entitled On the Fence, which convulses everybody.

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At the Third Avenue on Monday the Australian Novelty gave a good entertainment to a large audience that was unstinted in its approval. The bill included such well-known people as the Austin Sisters, Rosina, English and MacArthur, Fred Mathews, Connors and Collins and a number of others. Next week, True Irish Hearts.

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Hoodman Blind was presented at the Thalia on Monday to a packed house. The leading roles were in the hands of Hamilton Harris, who furnished a strong performance of Jack Yeulett, and Eva Mountford, who gave a very excellent personation of the dual role of Nance and Jess. G. M. Hayes, as Mark Lezzard, was sufficiently villainous to win the hearty dislike of his audience. The rest of the company proved acceptable. The scenery was excellent. Next week, The Kindergarden.

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Lost in New York ought to do a big business this week at the People's. It is a comedy-drama, stirring the heart as well as the risibilities. The cast is above the average. Patrice is the life and soul of the play. Her performance of the character, Jenny Wilson, the waif, is an artistic triumph, showing intelligence and innate genius. The whole company received a well merited recall at the end of the fourth act. The piece was well staged.

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Frederick Warde opened with an elaborate production of Galba at the Amphion Academy, Brooklyn, on Saturday evening, before an appreciative audience that comfortably filled this elegant house. The fine scenic possibilities of this play have been fully brought out in the new version, and the spectacular display is attractive and in keeping with the period of the piece. The opening scene of the first act represents a colonnade or street in ancient Rome. The principal scene of this act shows the Catacombs. The second act gives Flavian's rose gardens on the banks of the Tiber. This scene discloses over a hundred people on the stage, and includes a bevy of Bacchantes, who wave garlands of roses while they sing a festival hymn. The finest spectacular feature of the play occurs in the fourth act, which shows the Circus Maximus. In this scene Galba recognizes his daughter, Neodamia, when called upon to slay her in the arena, and in his terrible parental rage defies the multitude, who are clamoring for her blood because she has become a Christian. The audience was unbounded in its enthusiasm at the close of this act, the curtain being raised four times on the scene, and in response to a fifth call Mr. Warde came before the curtain and bowed his acknowledgment. The star had capable support throughout, the principals being Ida Vernon as Faustina, Empress of Rome, Adele Belgarde as Neodamia, Henry Aveling as Flavian and James F. Dean as Origen. Galba will be followed next week with A. M. Palmer's company in Jim the Penman.

* * *

Roland Reed's reintroduction of The Woman Hater has been attended with the same favor that it enjoyed when it was first made known in this city. Mr. Reed's eccentric humor would appeal to the risibles of a brass monkey, and in Mr. Lloyd's comedy it has full play. The dedication of the Bijou to comedy under Mr. Rosenquest's management could not have been accomplished with a more enjoyable bill.

* * *

WaddyGoogan has been quickened in action, and the indications are that the Park Theatre under the Harrigan rule has never presented a new piece whose chances for a run of profitable proportions were more favorable. The local pictures are realistic and amusing and some of the songs are as catchy as any Mr. Braham has written.

* * *

The Old Homestead's new scenic sumptuosity has not impaired its popularity with the public and Mr. Thompson has nightly represented the laughable and endearing characteristics of Uncle Josh on the Academy stage before large audiences. Whether the experiment of running this entertainment for an entire season will in its results justify the daring of those who conceived the idea remains to be seen. There is a pleasant significance, however, in the fact that seats are sold five and six weeks in advance.

* * *

A Dark Secret, with the tank, is doing a big business at the Grand Opera House. On Saturday last in the rain people were turned away. Next week The Lights o' London will be seen here again.

* * *

Philip Herne's third week at the Fifth Avenue finds that drama still the subject of discussion and interest. It will be transferred to the Standard in a couple of weeks to continue its run, while Estelle Clayton occupies its present habitation for the production of The Quick or the Dead.

* * *

A Legal Wreck has some new interpreters this week in its successful career at the Madison Square. Lila Vane assumes the part of the heroine in place of Nina Boucicault; Bertha Welby replaces Ida Vernon and Gladys Graves succeed Frances Graham. The piece goes as briskly and smoothly as before.

* * *

Mr. Sothern's distinct success as Lord Chumley is not one whit dimmed by the newer moves on the metropolitan dramatic chessboard. The charm of his performance delights all visitors to the Lyceum, while the general excellence of the cast is a source of genuine pleasure. Lord Chumley could easily run the season through, but Mr. Frohman is under agreement to march him off to other fields of conquest, and to renew the triumphs of his stock company in its home.

* * *

Nadjy has a few more weeks to dwell at the Casino before it abdicates in favor of Gilbert and Sullivan's latest. The concluding portion of its New York run seems to be rivalling the first in the size and approval of the houses.

* * *

Boccaccio at Wallack's is the hit of the McCaull engagement. This old favorite in its new dress is thoroughly delightful. The cast is remarkable, and every department of the representation in keeping.

Milton and Dollie Nobles are playing this week in Brooklyn (their home), in two of their old successes, Love and Law and The Phoenix. Business is very large. Next week they will appear at the Academy, Jersey City. On the last three nights of the week in the latter city, they will give Mr. Nobles' latest success, From Sire to Son. Mr. Nobles' season, which began in Philadelphia on Aug. 18, has been so far unusually successful.

Included among the people engaged by Rudolph Aronson for the Gilbert and Sullivan opera is Herbert Chester, who is now acting as understudy for James T. Powers in Nadjy.

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
The Sparkling Comic Opera in three acts, entitled
NADJY.
Great Cast. Chorus of 65. Orchestra of 26.
MAGNIFICENT NEW COSTUMES, SCENERY, &c.
ROOF GARDEN CONCEPT AFTER OPERA.

BIJOU OPERA HOUSE, Broadway near 30th St.
J. W. ROSENQUEST, - Lessee and Manager
SPLENDID SUCCESS OF
ROLAND REED
in
THE WOMAN HATER.
"The best comedy seen here in ten years."
Seats secured in advance at box-office
Gallery, 25c; reserved, 50c., 75c., $1, $1.50.

14TH STREET THEATRE.
Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
Matinees Wednesday and Saturday.
CORA TANNER
CORA TANNER
in Robert Buchanan's society comedy,
FASCINATION.
FASCINATION.
A Beautiful Production.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1., $1.50.

WINDSOR THEATRE.
Bowery near Canal Street.
FRANK B. MURTHA, - - Sole Proprietor
ONE WEEK ONLY.
Perkins D Fisher's Great Musical Extravaganza,
A COLD DAY.
Matinee—WEDNESDAY and SATURDAY.

BROADWAY THEATRE.
Broadway, 41st street and 7th avenue.
Manager, - - - Mr. FRANK W. SANGER
Handsomest and Safest Theatre in the World.
Evenings at 8; Saturday Matinee at 2. Admission, 50c.
The Romantic Play,
THE KAFFIR DIAMOND.
By Mr E. J. Swartz, with MR LOUIS ALDRICH,
supported by a capable and especially selected cast. Entire new scenery by Mr. Henry E. Hoyt, painted from special designs.

MADISON SQUARE THEATRE. Iced Air.
Mr. A. M. Palmer - - - Sole Manager
Gillette's Delightful Comedy,
A LEGAL WRECK.
Evenings at 8:30. Saturday Matinee at 2.

LYCEUM THEATRE, 4th Ave. and 23d St.
DANIEL FROHMAN, - - - - Manager
Every Evening at 8:15. Saturday Matinee at 2.
E. H SOTHERN
and Mr. Frohman's Comedy Company in the new play
by De Mille and Belasco,
LORD CHUMLEY.
Cast includes C B Bishop, Herbert Archer, F. Carlyle, R. Buckstone, George Backus, A W. Gregory, Belle Archer, Dora Leslie, Etta Hawkins, Fanny Addison.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
A DARK SECRET.
Real Boats! Live Swans! Real Water!

HARRIGAN'S PARK THEATRE.
MR. EDWARD HARRIGAN, - - - - Proprietor
M. W. HANLEY, - - - - - Manager
MR. EDWARD HARRIGAN
In his new local play,
WADDY GOOGAN
New music and original songs by Mr. DAVE BRAHAM
MATINEES WEDNESDAY AND SATURDAY.
Prices, 25c., 50c., $1 and $1.50.

H. R. JACOBS (Thalia)
OLD BOWERY THEATRE.
(Bowery, below Canal.)
Reserved Seats 20c., 30c and 50c.
Matinees—Monday, Wednesday and Saturday.
THIS WEEK | HOODMAN BLIND.
Sept 17—THE KINDERGARDEN.

H. R. JACOBS' THIRD AVE. THEATRE.
Corner 31st street.
THE POPULAR THEATRE OF NEW YORK.
Reserved Seats 20c., 30c and 50c.
Matinees—Monday, Wednesday and Saturday.
THIS WEEK | AUSTRALIAN NOVELTY CO.
Sept. 17—TRUE IRISH HEARTS.

DOCKSTADER'S MINSTRELS.
Broadway and 29th Street.
LEW DOCKSTADER, - - - - Sole Manager.
THE HOME OF SABLE COMEDY AND MELODY.
Laugh all the time at
"ON THE FENCE"
ONLY GENUINE MINSTREL COMPANY ON THIS CONTINENT.
Evenings, 8:30; Sat. mat., 2:30. Reserved seats, 50c.

The Giddy Gusher.

I have done a vast amount of running around this week. One of my intimate friends invited me to lunch, and in the middle of it excused herself, went upstairs, and had a beautiful, eight-pound baby. If there's anything on earth I love it's the dawn of a new day. The long far stinging noises of the night stop. The ashen grey sad colors stand. A hush of odors sounds and sights seems to ensue. When low along the horizon appears a streak of light—rosy, golden, beautiful—each instant it intensifies. Clouds may come; a tempest may close in with the darkness of the night, but the birth of a new day in its sudden glory is a promise of joy, a setting of hope's bow in the heaven of the heart, and over the sweet, soft, helpless head of a new-born child I bow in adoration, Mystery — possibility — the whence, and the where. The waxen calla leaf of a stainless life begun, on which joy or sorrow must begin its history, is to me a wonder—a wondrous wonder.

* * *

The baby filled a lot of the week. The next commenced with a funeral. After a busy, prosperous life Lester Wallack laid his handsome head gracefully in a coffin. If he could have seen his own funeral he would have been pleased. Had he seen his own face composed for final rest he would have been satisfied. Turned easily on his shoulder, as if the bright side of life had finally wearied him, his fine face bore the seal and stamp of eternal calm without a trace of anxiety for the future, regret for the past, or pain recently endured.

It was a face to bear in memory as a pleasant picture.

Wallack was favored in life and kindly treated by death. The summons rang out on ears that had ceased to be startled by loud alarms. The curtain fell on a sleeper undisturbed by dreams.

* * *

What a deal I've done in seven days. I have been to see my dear, dog loving friend, Roland Reed, in his funny play, The Woman Hater. I saw it a year ago, and being confronted by the eccentric countenance of Reed on every dead wall the last few weeks when I was out with a spy glass looking for a bill of Philip Herne, I concluded to take the show in again.

I was sauntering down Broadway with a friend when a magnificent lead-colored greyhound slouched past, and I exclaimed: "Peg Woffington, sure!" and the genial comedian echoed me.

"Sure," for 'twas he and his dog. So I went to the Bijou to see Reed and that delightful manager, Rosenquest, and I enjoyed every moment of the evening.

* * *

I believe if I were in a dentist's chair and Reed walked in with that tic doloreux countenance, and the check cap tied over the troubled head that he wears in his play, I should shout with laughter.

Mr. Reed's play is capitally cast, and if any woman pants to see some good clothes she wants to take in Alice Hastings as the Widow. She wears a white tea gown with a satin ribbon front in the second act that is a triumph of the dressmaker's art. Miss Hastings will be a revelation in dress to the cities where Reed will carry The Woman Hater this season. Every costume she wears is a beauty, but I specially recommend to distressed wives in the first throes of indifference and neglect, to copy that white tea gown. If there is one chance to regain the affections of the old man that tea gown will do it.

* * *

Of course I went to Lew Dockstader's first night. A minstrel company is a feature of New York life that should never be absent from its face. The newly constructed company is a splendid one, and the show he gave Monday night verified the assurance Dockstader made that he had come to stay. The best members of the old party are retained, and the new people are great acquisitons. In George Marion, who will hereafter write the sketches that finish the entertainment, Mr Dockstader has a treasure. The present political skit called On the Fence is very funny and very clever. No troupe ever playing here had better music. The leader is famous for his orchestra, and the middle man, Arthur Moreland, is the best in the business. Since Monday a man I consider unique has been added to the company—Dan Collyer—so that to-day Lew Dockstader can congratulate himself on possessing the finest band that has fronted the footlights since Dan Bryant's lamented death broke up the great show on Twenty-third Street.

The people love the minstrel entertainment, and I confidently predict for Dockstader a Winter of unbounded success, which he deserves for his talent, his pluck and the excellent troupe he has gathered for the "campaign of '88."

* * *

What would life be in New York without lit. Harrigan? I look forward to first nights at his theatre with positive, assured pleasure. I'd start across country on foot if there was no other way of reaching his temple of amusement, the genial face of Hanley and cheery ring of the author-actor's voice.

Harrigan's company this year is stronger in the female element than ever before. Annie Yeamans is to the company as an actress what Harrigan is as an actor—inimitable. The minor parts have always been competently filled, but the position that Belle Archer holds at the Lyceum to day, that Annie Russell is to the Madison Square company, that of youthful beauty and ability, has been weak for several seasons. This Fall Harrigan comes out strong in this particular, for in Annie O'Neill he has a beautiful young girl of real ability. As the Italian orphan Miss O'Neill plays without affectation, but with earnestness and sweetness that make her at once a favorite with the audiences gathered to see Waddy Googan.

The dark hair she wears conceals one of her chief charms, but she is pretty enough to stand the loss of her own lovely locks.

I looked at her in a street car the other day and hoped that her young feet might be kept from the rough road that stretches out before so many fair actresses; for she is truly as sweet and lovely a girl as the stage has boasted in many a long year. I heartily congratulate Harrigan on his beautiful juvenile lady.

* * *

Mary Fiske wants me to say (that woman is making a mouthpiece of me lately!) that she is simply surprised at the wave of honest feeling that has struck New York. She confidently expected that in making Philip Herne take a little bracelet to relieve present necessities, she was going to be reproved by political leaders and the bank directors of the country for leaving the piano and the range in the kitchen; instead of which, from a hundred sources, she has letters imploring her to lift the stain of theft—even though committed when the poor, hunted man is half mad—from off her noble hero. She says in deference to these expressed opinions "Philip Herne no longer nips a paltry bracelet, but will wait the opportunity a trusting public will give him when it makes him bank president or an alderman, and then get away with the boodle to enjoy life in Canada, and the respect of New York and the adjacent villages."

* * *

My friend also feels a little hurt at a quotation a Sunday paper made from her statement in THE MIRROR last week, that she helped a poor escaped prisoner at the age of eleven. She distinctly said eleven, and she was quoted as saying fifteen in that paper.

She was a chunk of a girl waiting for Winter to bring her eleventh birthday, when, during the last lovely Summer days, playing about a woodpile in her father's garden, she was startled by a haggard, unshaven old man's face coming out of it, and a feeble voice imploring her to bring something to eat, and tell no one he was there.

The child was delighted with her mysterious boarder, and threw him over more doughnuts and loaf cake and other Connecticut delicacies than would feed a dozen men. She would sit outside that woodpile for hours and listen to the sad story pouring out in weak accents from within. If any one came in sight she would sing loudly to her doll as a signal for silence on the part of her boarder. The poor wretch confided his sad life to the child. He had been seven years in the Weathersfield State Prison, serving that part of a long sentence for a crime he swore he was guiltless of, that of arson. He had escaped with two others, but he, being old and ill, fell by the way in Hartford, six miles from Weathersfield. His pals had put him in the woodpile and cut their lucky, but the little Mary stuck to the sufferer lied for him like a trooper, and stole for him with a generous impartiality that touched the whole family. Arrayed in her father's best suit, fixed in pocket by contributions levied on the household, the escaped prisoner got safely away, not to forget the helping hand, for till she has grown to womanhood she received mysterious little presents, that if they did not attest prosperity in worldly affairs, evidenced the gratitude of a poor, stricken heart.

* * *

The allusion made to her narrative of experience and the alteration made in the age given causes her to think the Sunday paper man wanted to be censorious, so she desired to straighten the record. But at the same time she wished to say if she found a suffering fellow-creature in her wood pile to-day or a weak and broken escaped prisoner on her balcony to-night, she'd help the poor devil to safety and better fortune if it lay in her power, though the whole United States got up and threw things at her for doing it.

* * *

What can you do with a woman like that?

Just leave her to laugh and cry, as she does all the time, and believe she'll come out all right after all. That's the opinion of your

GIDDY GUSHER.

P. S.—The Baker Fund still brings up the stragglers. Another Thursday I will give the final full figures, with the complete list of contributors.

Five hours daily have been devoted by Estelle Clayton to rehearsals of the Quick or the Dead during the past week. The piece will be done on Oct. 1 at the Fifth Avenue. New scenery is being painted by Phil Goatcher. The incidental music is by Max Maretzek.

In the Courts.

MR. HILL VICTORIOUS THIS TIME.

Although Margaret Mather was successful in one phase of her litigation with Manager James M. Hill, she has been defeated in the other. Judge Ingraham in Supreme Court Special Term on Tuesday decided to dismiss the complaint in her suit against the manager for a dissolution of their alleged copartnership and an accounting.

Judge Ingraham finds that no partnership ever existed between the actress and the manager. He also holds that if the latter has broken the agreement on his part Miss Mather has adequate remedy at law, and she must look to such remedy for her relief. The following is the decision of the Court:

This action is brought for a dissolution of the copartnership between the plaintiff and defendant and for an accounting, and to entitle plaintiff to any relief in a Court of Equity it must appear that the relation between the plaintiff and defendant was that of copartners. If there was no copartnership, neither the facts alleged in the complaint nor the facts proved upon the trial would justify a Court of Equity in interfering between the parties. If the defendant has broken the agreement on his part the plaintiff has adequate remedy at law, and she must look to such remedy for relief.

It is claimed by the plaintiff that the answer admits the copartnership, but a careful examination of the pleadings has satisfied me that there is no such admission. The complaint alleges that the parties to this action entered into a copartnership under a written agreement, reciting its contents, which would expire June 4, 1887, and that on or about that date the said copartnership agreement was continued by a new agreement for the same terms for a further period of six years, commencing June 4, 1887, and to expire June 4, 1893, and that a copy of said last mentioned agreement is annexed to the complaint and is made a part thereof.

The defendant, answering that allegation, admits that at or about the time stated in the first paragraph of the complaint he entered into a written agreement with the plaintiff reciting the agreement, and that on or about the 4th of June, 1887, said agreement was continued by a new agreement upon the same terms, for a further period of six years, commencing June 4, 1887, but the defendant denies that the agreement annexed to the complaint and marked and referred to therein as Exhibit A is a true copy of the said agreement.

Whether the contract set up in the complaint constituted a copartnership and made the parties thereto copartners was a question of law, and the allegation in the complaint of the legal effect of the agreement was not a statement of a fact, but was a statement of a conclusion of law, and when the defendant admitted that he made an agreement, but that the agreement set up in the complaint was not the agreement made between the parties, it was a denial of the agreement as alleged, and if a denial of the conclusion of law was necessary it was a sufficient denial of that conclusion.

None of the allegations in the answer expressly admit the copartnership, and reading the pleadings together I do not think there was an admission that the agreement between the parties was a copartnership agreement, and that the parties thereby became copartners.

Nor do I think that the agreement was a copartnership agreement. The first agreement between the parties, and of which the contract in question is a continuation upon the same terms, expressly provides that the relation between the parties should not be one of partners.

The agreement sued on provides that the plaintiff agrees in consideration of one dollar to act under the direction and management of the defendant, and at such times and places during theatrical seasons as he may elect, and that the plaintiff will act at no time under the management of any other party without the consent of the defendant expressed in writing.

There is nothing in this agreement that would constitute a copartnership. Plaintiff was to act under the direction and management of the defendant. She contributed no capital and was liable for no debts. The defendant was not her agent for any purpose, and if the defendant had agreed to pay her a certain salary for acting, there could be no claim that any copartnership relation existed between them.

The contract then provides that a correct account of the receipts and expenditures shall be kept as in the past and the books containing such accounts shall be open at all times to the inspection of the plaintiff and should she desire a copy of such books the same should be furnished to her by the defendant; that the personal expenses, except railway tickets, of each party to the contract shall be an individual matter, and shall not be entered as expenses in the running of the Margaret Mather company. All other expenses, such as salaries of the company supporting Miss Mather, printing, etc., and in fact all expenditures required in the conducting of the business shall be taken from the receipts of said organization, and the remaining sums shall be equally divided between the defendant and plaintiff.

There is nothing in this provision that would indicate the intention of the parties to form a copartnership. The evident intent was to compensate the plaintiff for her services in acting, and the case comes directly within the exception stated in Richardson agst. Hugitt, 76. N. Y., 58, where it is said, "And here comes in another exception to the rule last stated, which is that where a person has no interest in the capital or business and is to be remunerated for his services by a compensation from the profits or measured by the profits, or what is to depend as in the case of seamen or other voyagers, upon the results, it has no application. Where then one is only interested in the profits of a business as a means of compensation for services rendered he is not a partner."

Reading the whole contract together and construing it in the light of a business to be carried on, the relations of the parties to each other, the former contract of which the one in question was a mere continuance and its express provisions, the conclusion is irresistible that the agreement between the parties was not one of copartnership, and the plaintiff can therefore have no relief in this action. The complaint must therefore be dismissed with costs.

The Judge refused to find that the actress acquiesced in the purchase by Manager Hill of the Columbia Theatre stock with her money, or that he had kept a correct account in his books and had them open for her inspection. The request to find that no false representations and no deceit had been practiced upon her and that he was not guilty of any misconduct was also refused, as was the request that a final settlement had been made at the close of the season, and no error was found in the books.

This decision, according to Miss Mather's counsel, will not in any way interfere with the carrying out of her engagement as completed by her new managers. The injunction which Manager Hill secured against her has been dissolved and thus she is left free to perform under her new arrangement. It was also stated by the counsel that the actress now has a right of action against Manager Hill to recover about $30,000—the amount which he charged against her for her share of the losses during the engagement at the Union Square Theatre, upon the production of Romeo and Juliet.

It would seem that the litigation between these contestants has only just begun.

AN INJUNCTION DENIED.

Judge Lacombe, of the United States Circuit Court last week denied the motion for an injunction restraining the production of She in any part of the United States.

—Fashions, a musical comedy by M. Grattan Donnelly, author of Natural Gas, Later On, etc., had its first production at the Music Hall, Norristown, Pa., last Saturday evening. The play depicts the trials and struggles of a family with extravagant tastes and with an income entirely inadequate to gratify them. One of the leading characters, Sharpe Manhattan, is a bucket-shop broker in New York. His expedients to keep himself afloat are unknown to his aristocratic wife and daughter, who make constant demands upon him in order to keep up their contiguity with Ward McAllister's "four hundred." A large and fashionable audience, including many Philadelphians, witnessed the performance, which was quite satisfactory. Hilda Thomas played Lady Flora Flyrton, an Anglican society woman on a husband hunting American tour. Miss Thomas dressed her part beautifully and won the commendation of the audience by her acting, although it was her first appearance in comedy. May and Flora Irwin appeared respectively as Mrs. Sharpe Manhattan, a society leader, and Miss Madison Manhattan, a society debutante. Charles Jerome enacted the part of Sharp Manhattan. Charles V. Seamon was very good as Delancey Dodge, an English dude. George Murphy has a "fat" part in a German dialect character. Ella Jerome, Lillie La Verde, Katie Conway, Will H. Armstrong and Charles Sawtelle are in the company. Simon La Font is musical director.

The Theatrical Roster for 1888-9.

[CONTINUED.]

Henrietta Berleur Co.

Henrietta Berleur, William S. St. Clair, Harry H. Emmet, Claude H. Brooke, Herbert Jones, James M. Buchanan, Louise Van Linden, Sadie Jerome, Laura Bracket. Manager, Fred. Laurance; business manager, Ed. Rue; treasurer, Walter Jansen. Opens at Newport Sept. 20.

Harry Adams Comedy Co

Harry F. Adams, Ward Rensselier, R. W. Bowers, Ben Stacy, Edward Paulus, W. E. Guppy, Mollie Wood, Lola Harding, Freddie Bookman. Manager, Harry E. Schroeder.

Joseph Jefferson Co.

Joseph Jefferson, Mrs John Drew, Edwin Varrey, Joseph Warren, J. W. Goodwin, George W. Denham, G. F. Nash, Emma Vaders, May Woolcott, Mrs. Charles Kidder and child, Dot Winters, Cornelia Jackson. Managers, Charles B. and Thomas Jefferson; advance agent, Harry Husted. Open at Pittsburg Oct. 1.

John S. Moulton Comedy Co.

Jay Hunt, Robert Harold, James A. Wall, F. A. Binkhourst, James Lovering, Paul Hunt, James Kitts, Max Kramer, Daisy Chaplin, Lillie La Rose, Shirley Narda. Manager, John S. Moulton; advance agent, C. A. Paige.

Jennie Sylvester Co.

Jennie Sylvester, Maggie Dillon, Will Chatterton, P. S. Strobecker, A. L. Strobecker, Siybe Dillen, Ashley Rush, Clayton Dillen, Oscar Cook, Georgie Hamlin. Manager, P. G. Hamlin; musical director, F. G. Morris.

Katti, the Family Help

Marietta Nash, George Lauri, Jennie Kennark, Helen Kennark, Helen Rymer, Harry Bell, Charles E. Lothian, Miss Uart, Edwin J. Adams, Eugene Clymer, Miss Henry. Manager, Frank W. Sanger; treasurer, Thomas Baker. Open at Cleveland Oct. 1.

Lewis Morrison Co.

Lewis Morrison, Fred G. Ross, Arthur Branscombe, Leo Cooper, Albert Hosmer, James E. Fox, Robert C. Vernon, John C. Miller, Charles Santer, Rosabel Morrison, Florence Kilmore, Mrs. Carrie Carter, Florence Roberts, Mrs. J. C. Miller. Manager, Edward J. Abrahams; treasurer, John C. Collins. Opened at San Francisco Sept. 10.

Lillian Kennedy Co.

Lillian Kennedy, Rose Stahl, May Lewis, Minnie Deer, Alfred Keicey, E. P. Sullivan, W. H. Danvers, E. L. Rowe, George F. Hall, George Kennedy, W. H. Brown, Harry Howard, Little Harry. Manager, C. Hasselorder; advance agent, George H. Bubb; musical director, W. Johnson. Opened at Ashland, Pa., Sept. 10.

Mrs. Potter Co.

Mrs. James Brown Potter, Kyrle Bellew, Ian Robertson, W. J. Hurley, Harry Edwards, De Loss King, B. F. Horning, Charles W. Butler, Sidney Bowkett, F. M. Meyer, George S. Stevens, Lizzie Hudson, Mrs. Louise Eldridge, Mrs. Charles Butler, Pollie Pollard. Managers, Abbey, Schoeffel and Grau; business manager, Charles N. Schroeder; advance agent, David Peyser. Opens at Philadelphia Oct. 8.

Redmund, Barry Co.

William Redmund, Mrs. Thomas Barry, Louis Brean, Louise Pearce, Walter Etynge, Karoline Beekman, George W. Neville, Frank Kline, George Slater, William King. Manager, C. Lawrence Barry; treasurer, Frank Redmund.

Ruby La Fayette Co

Ruby La Fayette, Alma Bass, Laura Palmer, G. P. Evans, J. P. Curran, Master Eddie Curran, Frank P. Mills, W. E. Bass, G. S. Bixby, Charles Bailey, George Seigrist, C. H. Blume. Business manager, W. E. Bass; advance agent, J. P. Curran; stage manager, G. P. Evans; musical director, Prof. C. H. Blume; property man, G. S. Bixby. Opened at Sioux City, Iowa, Aug. 16.

Ranch 10.

John Clinton Hall, L. A. Zane, Ross O'Neal, John L. Woodersou, J. M. Charles, George Higgins, Lizzie Zane, Nellie Gilmore, Dollie Mestayer, Mrs. John Clinton Hall, J. W. Kail. Managers, Hall and Zane; business manager, Frank D. Hall; advance agent, William H. Palmer.

Professional Doings.

—The Milwaukee Academy has open time for good attractions from Oct. 1 to 15th.

—Oscar Eagle says that there is "one bad leading man" who has not yet signed.

—Pat Gilmore is writing the incidental music for Scanlan's new piece, Mavourneen.

—Sallie Price has retired from We, Us & Co., and Carrie Pryor has taken her place.

—The Seymour Opera House, Mount Morris, N. Y., is for rent or will play on sharing terms.

—The week of Nov. 19—"gala week"—is open at Owens' Academy of Music, Charleston, S. C.

—Phoia McAllister, supported by a selected company, goes out as Theodora, the Lion Queen.

—Pueblo, Colorado, is to have a handsome brown stone opera house to replace the one destroyed by fire.

—The new Eleventh Avenue Opera House, Altoona, Pa., opens Oct. 1. There will be open time after that date.

—Tony Pastor is making his annual Fall tour. He opened at the Court Street Theatre, Buffalo, on Monday.

—W. S. St. Clair has been specially engaged to support Henrietta Berleur in her coming starring tour. He will be featured.

—Sid Fox, who has had an experience of twenty-five years, is at liberty for business or stage management, or eccentric comedy.

—Millie Hylton, the young English "swell" artist who is now with Tony Pastor, is making a success in her song "Across the Bridge."

—The Park Opera House, York, Pa., wants attractions for Fair week, beginning Oct. 2. The house can be rented for the season.

—Rehearsals of the Rosina Vokes company began on Tuesday. Tears and Lord in Livery are the new plays to be added to their repertoire.

—Mrs. M. A. Farren has resigned from the Clara Morris company on account of illness in her family. Her place will be taken by Octavia Allen.

—Mr. and Mrs. George Kennington have gone out with a repertoire company, playing at regular prices. They opened at Hoosick Falls Sept. 10.

—Conrad Bowers, business manager of the Lawrence-Vaughn Monte Cristo company, resigned at Bloomington, Ill., and has returned to Cincinnati.

—The York Opera House, York, Penn., offers inducements to good attractions this season. Manager B. C. Pentz receives applications for terms and open time.

—Charles H. Keeshin, who was manager for the Strogoff company last season, has returned to the city from Chicago. Mr. Keeshin is looking for an engagement.

—The Ferris Grand Opera House at Mexico, Mo., has just been completed; seating capacity 1,400. Manager G. L. Ferris wants first-class attractions during the season.

—Henry C. Bryon, the scenic artist, has made a large number of original studies in the art centres of Europe, and may be communicated with at Haverhill, Mass., or in Paris.

—William Naylor, who had been fifty five years in the theatrical profession, died at his home in this city on Tuesday, in his seventy-sixth year. The deceased was a prominent member of the Actors' Order of Friendship.

—John Kastendike, manager of the Mountain City Theatre, Altoona, Penn., will receive applications from first-class attractions that wish to fill dates in October and November at that house on a certainty or sharing terms.

—A unique advertising medium is being used by Milton Nobles. The Hebrew holidays occuring at this time, holiday cards are being distributed broadcast with the cast of the new play, From Sire to Son, printed on the back.

—Clara Thropp, now under engagement to Neil Burgess, has had offers from J. M. Hill and Willard Spenser. Owing to her previous arrangements she was forced to decline. She will open with Neil Burgess in this city in his new play, Ten to One, or the County Fair.

—Rev. N. B. Thompson delivered a eulogy on "Lester Wallack, the Dead Actor," last Sunday morning, in the hall of the Grand Opera House. By request, Mr. Thompson will repeat his eloquent tribute next Sunday evening at 7:45. Professionals are cordially invited to attend.

—The new Fountain Hill Opera House in South Bethlehem, Pa., was opened last week. It is a handsome and well appointed brick structure erected on the site of the theatre destroyed by fire four years ago. Adjacent to the theatre is an apartment house on the European plan.

—He, She, Him and Her, which was given 1st week at Haverly's Theatre, Chicago, has been secured by Manager Davis, of the Haymarket there, for the week beginning Nov. 4. In this piece George H. Adams is reported to have made a success. He makes his first entrance over a ten-foot wall, with the assistance of a catapult, turning a double somersault in his descent.

—Fanny Gillette has decided not to put Theodora on the road until next season. Managers seemed anxious to secure the attraction, but the time offered was difficult to utilize, and, as it is desired to put the play on in a carefully elaborate style, which would occupy several months in preparation, it was decided by the star and Manager Dubois to postpone the production.

—The Louisville Hotel, at Louisville, Ky., is located in the business and theatrical centre of the city, and is the most liberally managed hotel in the South west. The furnishing and appointments of this hotel are new, and include the most recent improvements conducive to comfort and safety. The management offer special rates to the profession, with whom the establishment is justly very popular.

—Siberia's fifth year opened at the Grand Opera House, Brooklyn, on Saturday night. The play is one of the most substantial of the late Bartley Campbell's successes. It is interpreted by a carefully-selected company, that enters heartily into its work, and brings out its strong situations and climaxes in bold relief. This drama is completely equipped with new and elaborate scenery, and a liberal outlay has been made for costumes.

—John A. Stevens arrived by the *City of Richmond* on Sunday. He succeeded in placing his comedy-drama, A Narrow Escape, at the Princess' Theatre, London, where it will probably follow The Still Alarm. Mr. Stevens is organizing a company and making a route for the piece here, beginning after the election. Morgan and Company are getting out the paper. Mr. Stevens will not appear in A Narrow Escape, but he may go out later as the star of a company playing his melodrama, The Masque of Life.

—Duncan B. Harrison's military melodrama, The Paymaster, will be elaborately produced at the Star Theatre next Monday evening. The piece was a financial success in Philadelphia, Pittsburg and Baltimore. The play is said to be absorbing in its story, and is replete with telling situations and climaxes. The hero, a young Irish officer, falsely accused of embezzling the money for the pay of his regiment, escapes from prison by leaping into a river and subsequently rescues the heroine as she is about to be drowned by the villain. Mr. Harrison is supported by a picked company including Beatrice Lieb, Annie A. Adams, Mrs. O'Sullivan Dimpfel, the Baltimore society woman, Margaret Tennant, Maud Adams, May Holcomb, Jeannette Randolph, Thomas F. O'Malley, Elmer E. Grandin, Neil O'Brien, Fred. D. Munroe, Thomas Moore, A. Feeley, A. W. Rumble and A. A. Ralph. John F. Hanley is manager.

—Charles R. Gardiner seems to be getting most of the censure for the premature closing of the Uncle Tom's Cabin company, which was attended with certain discreditable circumstances. Mr. Gardiner writes from Chicago under date of the 9th inst., as follows stating his position in the matter: "I have a good deal invested in the scenery and play, and very probably the party will be reorganized and play the later dates. The management has never been in my hands. Things went wrong from the start. I am willing to take full control when matters are gotten in shape and go out with it. I never engaged any one in the company except Barlow; I never talked with them or had anything to say about the venture one way or the other. I was to have full and exclusive management, but it drifted into another channel. Then I positively declined to advise, direct or give any instructions whatever. I made up my mind that if that arrangement made money I would be satisfied and take my share. If not they could close up. I refused to say one word or answer telegrams. Those in charge did what they thought best on their own responsibility."

Brilliant Inauguration of Milton Nobles' Season.

The friends and well-wishers of Milton Nobles, and the term includes the entire profession, will be glad to know that From Sire to Son has started upon its second tour under the most promising auspices. The opening week in Philadelphia was a splendid financial success, and the press of that city, without exception, accorded unqualified praise to the play and the chief players. Last week in Baltimore the success was repeated. The business was very large, and the play was the sensation of the week in local amusements. We append a few of the many pleasant things said by the press of the latter city about the production:

Harris' Academy of Music had a good audience to witness Milton Nobles' new play, From Sire to Son, notwithstanding the many diverting things in town. The play was received with prompt favor for its strong human interest, its language and its climaxes. The comedy is besides well interwoven. Mr. Nobles' impersonation of the character of Alfred Armitage brought it before the curtain more than once. Miss Nobles, besides being sweet and intelligent as an actress, is a clever singer. The company is meritorious, and the mechanical effects and staging worthy of note. The play itself is unique, being laid in a mining California town and being minus the regulation Westerners. Thence it skips lightly over Venice, and ends with a stormy scene in an old tower on the Rhine. It may be said further that nothing is dragged into the play for the mere purpose of causing comic situations, yet the humor is there.—*Baltimore Sun, Sept. 4*

Milton Nobles' drama, From Sire to Son, had its first Baltimore production last night at Harris' Academy of Music. It is the most recent work of its versatile author, and is so pre-eminently his best as to rank among the masterpieces of American playwrights. The action is melodramatic throughout, but is judiciously relieved at frequent intervals by spontaneous outbursts of comedy. A novel idea, that of Alfred Armitage's temporary loss of speech, is worked into the plot with telling effect. Mr. Nobles' part is that of Alfred Armitage, a reformed gambler, the scene being at first laid in a California mining camp. His acting last night was characterized by naturalness and a sympathetic quality that is always discernible in Milton Nobles. In the dual role of Mabel Armitage, mother and daughter, Dollie Nobles played with great sweetness and grace, while in the last act, when the daughter repudiates the alleged parentage of Jonas Hardy, she attained remarkable emotional force.—*Baltimore Daily News, Sept 4*

Milton Nobles opened at the Academy of Music last evening in his new and clever play From Sire to Son. The audience was a large one, and very appreciative. In From Sire to Son the author-actor has secured a dramatic novelty and a good one. Throughout the play the acting of Mr. Nobles is strong, sincere and quietly but tellingly thrilling. Mrs. Nobles played her dual role of the mother and daughter with womanly grace and feeling.—*Baltimore Herald, Sept. 4.*

It is not at all surprising that From Sire to Son has had a successful run in the cities, especially those of the West, where it has been given. As presented last night at Harris' Academy of Music by Milton and Dollie, it showed that it possessed in very large measure what might be termed "the drawing quality." Mr. Nobles is not merely an actor, but an exceedingly clever writer, and his intelligent observation has enabled him to introduce into the play all essential elements of success. From Sire to Son is a romantic melodrama whose characters come from a Western mining camp, though the daring author subsequently transfers them to Venice. The language and manners of the characters are not as coarse as is the usual way with Western plays, and if not strictly accurate, this is a great deal more agreeable than the horrible drawl and the poor imitations which generally make one tired before the evening is over. The play is by no means without incongruities, the author, with the boldness of one soaring above conventionalities, having preferred to bring about thrilling situations and telling effects. To himself Mr. Nobles has assigned a most difficult position in the play, and his role calls for the strongest emotional acting. The enthusiastic applause which again and again greeted him showed how successful he was. Dolly Nobles, too, in her emotional role quickly won the good will of the audience, and the simple sweetness with which she sang "Home, Sweet Home," accompanying herself on the mandolin, elicited appreciative plaudits, and an encore was required. As an emotional actress she takes high rank.

Miss Emma Hagger made a decided hit as Amelia Stockup. She showed that artless or artful simplicity which so wins an audience. Full of life and good spirits she brought the entire audience into sympathy with her, and they were all delighted to see her receive a floral tribute.

The humor of the play is quite droll, and somewhat reminds one of The Phœnix. Mr. Nobles is here in strong element, and he has given to Grimes some exceedingly funny business, with which Louis F. Howard delights the audience. The love-making between Dr. Mandrake (Chas. H. Mestayer) and his son Hamilton (W. H. Cooper) on the one hand, and Mrs. Stockup (Mary Davenport) and her daughter Amelia (Miss Hagger) on the other, is delightfully interesting, after the fashion of the courtship in The Henrietta. The scenery is very striking, the entrance of the Red Dog stage in the first act proving very effective.—*Baltimore American Sept. 4*

Gillette's Held by the Enemy and A Legal Wreck Milton Nobles' From Sire to Son, together with Belasco and DeMille's recent successes, go far towards disproving the cry of the chronic croaker, that we have no dramatists, and no distinctive American drama. Any one of the above mentioned plays towers head and shoulders above the mass of scene-painters and carpenters' rubbish, in the shape of English melodramas, with which our stage has been overrun for the past eight or ten years. In From Sire to Son Mr. Nobles has produced a play, which, when properly staged, will be good for an entire season in this city.—*Com.*

PROVINCIAL.

BOSTON.

A splendid audience greeted the opening performance of The Crystal Slipper at the Boston last Monday evening. It is one of the most gorgeous spectacles ever presented on that stage, which is saying a great deal, for the Boston can point with pride to some of its "show" pieces. The costumes are elaborate, the music light and catchy, and the scenic effects magnificent. The co. numbers over 200, with a ballet of sixty members, led by Clara Qualitz, Clara Neumann and Signor Novissimo and a chorus of sixty voices. Both the ballet and actors have been carefully trained, and the dances, marches, groupings and tableaux are quite bewildering.

Monte Cristo is running at the Globe this week, with James O'Neill as the hero. O'Neill is a favorite in Boston, and he never has had reason to complain of his houses.

Effie Ellsler commenced an engagement at the Park Monday evening in her new play, Judge Not.

A Possible Case is still drawing excellent houses at the Hollis Street. It is capitally staged, and its brightness and breeziness commend it to every class of theatre-goers. It holds the boards this and next week.

At the Grand Opera House, that capital melodrama, The Lights o' London, is booked for a week's run.

A notable event of the season was the production on the Museum stage, for the third time in this country, of Mrs. Burnett's dramatization of her own story, Little Lord Fauntleroy. Everybody has read the story, and Mrs. Burnett has kept closer to its incidents in the play than a practised dramatist would have done. One can see many points which might have been elaborated, and changes which would have added to the general effect. But when all this is said, it still remains a very charming piece of work. The part of the little lord was played with naturalness and a tolerable amount of spirit by little Elsie Leslie, whose playing last season in Editha's Burglar made her a host of admirers. The part is one which does not call for a remarkable outlay of talent in any direction. Little Lord Fauntleroy is an awfully good and awfully innocent little boy. In our public schools he would be called a "sissy," and in reading the ever delightfully delightful story of his career one feels that if he grows up he will never be able to take care of himself. The play gives the little actor small chance to do anything but to be natural. The entire cast is admirable, and all seem to enter into their parts with thorough enjoyment. Mr. Wilson made a decided hit as the honest groceryman, and Mr. Pitt, one of the new members of the co. did a fine piece of acting as the gruff old Earl of Dorincourt. Viola Allen was the "dearest" of the piece, and Miriam O'Leary made a capital Dick, the bootblack friend of the embryo nobleman. The piece is beautifully staged, and is to have several weeks' run.

Kit is the ruling attraction at the Howard, with a capital co., and with Henry Chantrau in the title part.

Items: A benefit for the Fireman's Monument Fund takes place at the Globe on Friday afternoon, when Ruddygore will be presented.—William Warren, the veteran comedian, is lying at the point of death in this city. He has been feeble all Summer, and for the past few days has been slowly sinking.—Fred B. Anderson, secretary of Manager Harris, of the Howard, is just now in the box-office in place of late Ticket Agent Gallagher.—Annie Pixley comes to the Park next week.—Dixey is down for a season at the Hollis Street after A Possible Case.—The Howard Athenæum Star Specialty co., organized by Managers Rich and Harris for playing at first-class theatres in large cities only, gave a performance at Waltham last Friday evening to a very large audience. A large party, containing many newspaper men, went up from this city. The performances of the new members of the co. from abroad were remarkably clever, and some of the acts were really wonderful. The co. is a very strong one.

PHILADELPHIA.

The event of the past week was the opening of the new Standard Theatre on South Street, which occurred on last Saturday night. The house is very pretty, and has all the modern improvements to ensure comfort and safety. The night having been stormy there remained many vacant seats, which detracted from the eclat of the occasion. The attraction presented was Miss Maddern in Caprice. I have in the past so freely paid my tribute of praise to Miss Maddern in this play that it is only necessary to say that I found no reason to change my verdict, unless it were to make it still more favorable to this exceedingly clever little woman. She had adequate support. The character of the house is of course not yet determined, neither can the manager, William Gallagher, yet tell upon what class of patrons he will have to depend or what kind of entertainment they will desire. The dedicatory address was made by Colonel McClure, of the *Times*. Miss Maddern's engagement continues two weeks.

The Chestnut Street Opera House opened on the 31 with Hanlon's Voyage en Suisse. The attendance was large. The house has been to some extent rejuvenated, the most noticeable change being the new dome, which is very handsome. The Hanlons remain another week and will be followed by a grand scenic production of A Midsummer Night's Dream, in which Manager Fred Zimmerman has recently acquired an interest by purchase from Col. McVickers.

The Arch Street Theatre opened to a rather light house, 3d. The attraction was Kate Claxton, assisted by Chas. A. Stevenson, in The World Against Her. The business improved during the week and the play was received with favor.

At the Chestnut Street Theatre Johnson and Slavin's Minstrels played to moderate business. The performance was excellent. This week The Two Sisters. The Carlton Opera co. will produce for the first time in America the new opera, Mynheer Jan, 17th.

Zig-Zag continues to be very successful at the Walnut Street Theatre. Many changes have already been made in the play, all of which have been in the line of improvement.

Business at the Grand Opera House continues remarkably good in spite of the many counter attractions. Mr. Heinrich's American Opera co. continues for two weeks, at the end of which time the Summer season will close. Then, on the 24th, Thatcher, Primrose and West's Minstrels will open the Fall and Winter season at advanced prices. An effort was made to buy off this attraction, but as it was not successful the opera co. will play that week in several of the smaller towns of the State, and will return to the Grand Opera House Oct. 1.

At the National Theatre A Bunch of Keys played to good business. This week, Frank I. Frayne in Mardo and St Slocum.

Lilly Clay's Gaiety co. gave a very good show at the Central Theatre and played to excellent business. This week, Sheffer and Blakely's co.

Carncross' Opera House has been crowded nightly. There has been little change in the bill since the opening night. The house, by reason of good entertainments, careful rehearsals and stringent rules concerning stage decorum, has taken strong hold upon the affections of our people.

At Forepaugh's Theatre Uncle Tom's Cabin secured excellent business. A thoroughly good performance was given, with the versatile George W. Denham as Uncle Tom, Dan Collyer as Topsy, and with the other roles in competent hands. This week, Katherine Rogers in Miss Multon.

Buffalo Bill's Wild West is still drawing well at the Gentlemen's Driving Park. The exhibitions close at the end of this week.

Items: On Oct. 1 Creston Clarke will fill the date at the Walnut Street Theatre made vacant by the failure of Mestayer's Twenty Maidens. He will be seen in a repertoire.—Herrmann's Broad Street Theatre opens 13th with Lights and Shadows.—Private advices from the West inform me of the great success of Gilmore's Twelve Temptations. Mr. Gilmore contemplates visiting Chicago this week to witness the performance.

CLEVELAND.

The regular season at the Opera House opened 3, with the comedians Donnelly and Girard in the farcical farrago, Natural Gas. The stars introduce some new, original and excruciatingly funny business this season. Business was very large all week. Manager Hartz has repainted and redecorated the entrance to the house and increased the number of electric lights, a considerable improvement. This week Robert Downing in a round of characters.

Under the Gaslight is not a novelty, and hence business was not up to the standard at H. R. Jacobs' Cleveland Theatre. The piece was staged nicely and D. R. Young made a hit as Snorkey, while the rest of the cast met the requirements. This week, Hasson's One of the Finest co.

The Columbia Theatre opens 10th with Murray and Murphy in Our Irish Visitors. Hilton and McWalters, the new lessees and managers, have taken hold with energy.

J. W. Decker and H. W. Eagan have made a success so far in their management of the Academy of Music, much to the surprise of the majority of people who have thought the old house had outlived its prosperous days. Sam J. Wheeler has starred in the lurid drama, Deadwood Dick, to the delight of the gallery. This week Sam J. Wheeler remains to play in his drama, Velvet Hand, or The Gambler of the Mines.

The Park Theatre, which is being rejuvenated, opens the season under Mr. Hartz's direction 24th with Gilmore's Twelve Temptations.

At Drew's Dime Museum, the new attractions 10th are Admiral Dot and Monack and Hamilton's Specialty co.

Items: Grace Ainsworth, of this city, will go upon the stage.—Lizzie Evans will shortly appear at the Park.—B. C. Hart talks of doing over the old Tabernacle, at St. Clair and Ontario streets, into a theatre.—The centre aisle stairs in the Columbia Theatre are being rebuilt and made more easy of ascent and descent.—Louis Hartman, formerly of the Park, will take out a Muldoon's Picnic co.—Business Manager M. Welfare left on the 7th for New York to meet Ella Russell, Cleveland's great prima donna. He will engage a co. to support her in concert here 20th, under Mr. Hartz' management.—Clint Maynard, the tenor of this city, has rejoined Hi Henry's Minstrels.—F. G. Conyers has joined the Academy stock co.—The Wilsons, Jim and Will, who wrote Among the Pines, are old Cleveland newspaper men, and "the boys" are pleased to note their prosperity.

CHICAGO.

Thomas W. Keene appeared at the Opera House in his well-known impersonation of Richard III., with George Learock as Richmond and Louise Pomeroy as Lady Anne. The rest of the cast were mediocre. Mr. Keene is as robust and at times grotesque as ever. His performance is not improved over that of past seasons. The utter lack of good Shakespearean actors is vividly displayed in the work of the supporting co. Not one of them can speak the lines intelligently. Even Learock needs to study the fine lines given to Richmond. This week Natural Gas.

Haverly and Cleveland's Minstrels had a prosperous week at the Grand. The Japanese troupe of equilibrists was the feature of the show. This week Hoyt's Hole in the Ground.

He, She, Him and Her, the new skit that George H. Adams is starring in, is a hodge-podge of nonsense. It is intended only to make people laugh, and serves its purpose. The houses have been good. This week, McNish, Ramza and Arno's Minstrels.

Midsummer Night's Dream closed its prosperous run at McVicker's in the middle of the week. It will be seen in the East for several weeks to come. This week Kiralfy's spectacle, Mazulm.

The London Specialty co. had a great week at the People's. This week, The Boy Tramp.

Edwin Arden, who is developing into a clever actor, and who will be heard of in the future, had a successful week at the Haymarket. He appeared in the plays Barred Out and Eagle's Nest. This week, Gilmore's Twelve Temptations.

Monte Cristo with the Horace Lewis co. found favor at the Academy. This week, Rose Osborne in Fate.

Two Old Cronies is the attraction this week at the Windsor.

The Criterion opens for the season this week with the Templeton Opera co. in Mascotte.

Items: Charles Redfield, who has had charge of McVicker's box-office for twenty-two years, has retired from the position, and his friends propose to give him a benefit. It will occur on the 27th at the Opera House, and all the best attractions in town at the time will send volunteers to assist in the programme.—Harry Powers says that Manager Hooley has closed with Charles Wyndham and co. for a tour of this country, beginning next January. There is a rivalry about the engagement, as H. A. French also claims the contract. Who gets the comedian?

ST. LOUIS.

The season has at last opened in earnest, and, although the attractions are not so strong as they might be, there will be no money lost on last week.

At the Olympic, The Arabian Nights had a very successful week. Of course, with people who are not familiar with each other in regard to their style of acting, it will require another week before the rough edges are smoothed down and everything moving with clock work precision. To the manager, Frank W. Holland, the large share of the credit is due for his hard work in drilling the supernumeraries in the ballet. Richard F. Carroll gave a happy and an original rendition of the role of the Magician, keeping the audience in good humor by his witticisms and local hits. Loie Fuller was equal to the role of Aladdin, and as long as she can make a success of similar parts it would be foolish for her to leave burlesque. The Doll's Quadrille lacks the finish of the last season's dance. The Wife this week.

Pope's had a falling off last week, and it was not on account of the poor attraction, but because it would not draw at this time in the season. Professor Burk's Equine College was equal to anything in the same line seen here. They were remarkable for their intelligence, and were warmly applauded for all their tricks. We, Us & Co. this week; Gorman's Minstrels next.

The Last Days of Pompeii still continues to attract the multitude. The Livingstone Family of bicyclists, the Rodell Brothers and Al. Newton are the specialty performers.

The Kitty was the attraction last week at the Grand. Havery's Minstrels this week; Held by the Enemy next.

At the People's Sid France had a succession of good houses. Jealousy is a story of Southern life. Although not pirated, it is similar in plot to the once successful play, Planter's Wife. After pruning Mr. France will have a better play than he ever had. The race scene catches the house. Sid France has a character as Uncle Eph that is suited to him, and he makes the most of it. The co is fair. Scarecrow this week. Fate next.

The Standard has been handsomely decorated, and reopened Saturday night with Sisson and Brady's Little Nugget. There was a royal welcome awaiting the comedians, and Catherine and Josie Sisson were frequently encored. The play is like all farce comedies, the plot thin and only strung together to hang on the specialties of the various performers. The play will continue this week. Little's World next.

The Annual Exposition opened its doors on the 5th for forty days. On the opening night 20,000 people passed the turnstile. There is no doubt that this place hurts the local theatres, as the price of admission is twenty-five cents. With such attractions as Liberati and his band, the Elgin band, and the world-renowned Gilmore, the crowds will turn toward the Exposition.

Items: Wes Dillon, last season at the Columbia Theatre, Chicago, is treasurer of the Arabian Nights.—Beaumont Smith left last week to join Booth and Barrett.—Harry Wilson takes out a new play after the election. Reuben Glue is the name of the skit.—Jukes' New Museum will open on the 15th.

CINCINNATI.

At Heuck's during the past week The Scarecrow practically carried out the idea suggested by its title, and as a sequence the attendance was restricted to those of local amusement frequenters whose bravery is unquestioned. The skit is inferior, and the only redeeming features of the week were Albert Damon's acting, Lew Hawkins' comedy work and Joe M. Doner's decidedly clever imitations. This week, Hallen and Hart's Later On comb.

The Runaway Wife, McKee Rankin's new play, was favorably received last week at the Grand. The play itself is of the conventional type, but the cast was above the average. Mabel Bert made a success in the leading female role, and Grace Filkin's portrayal of Lillian won all hearts. The piece was superbly staged. This week, Rice's Pearl of Pekin co.

We, Us & Co. closed a successful week at Havlin's 8th. Charles Hawkin's De Mulo Medicus and Walter Jones' Knox Dunlap were encored nightly. The female portion of the troupe is especially strong, Laura Dinsmore, Percy Haswell, Lillian Keene and Sallie Price being notably good. This week, Ivy Leaf.

Lovers of the sensational were regaled during the week at Harris' Theatre by an excellent co. presenting Deacon Lights. Odell Williams as Col. Clay Calhoun, and Gracie Emmett as his niece, Carrie Calhoun, monopolized the week's honors. P. F. Baker in the Emigrant this week.

At the People's, A Festive Day at Brighton was presented by a rather inferior co. and business was far from successful. The Everhart Sisters in their musical specialties were well received. This week the Rentz-Santley Specialty co.

The Standard, which will henceforth be known as Gotthold's Standard Theatre, opened its season on the 9th with Humphrey and Crossley's Muldoon's Picnic comb. The co. was above the average and the performance thoroughly enjoyable.

Items: Carrie Pryor, of this city, has joined the We, Us & Co. comb., replacing Sallie Price, who retired from the co. 8th.—Conrad Bowers, business manager of the Lawrence-Vaughn Monte Cristo co., resigned 5th at Bloomington, Ill., and has returned to his home in this city.—The new mechanical drop curtain of the Standard was exhibited to some few of Manager Gotthold's friends 7th and its handsome appearance elicited favorable comment.—J. Newton Gotthold, whose serious illness is chronicled, was for three seasons leading man at Wood's Theatre in this city, when such artists as James O'Neill, Clara Morris, Barney and Rachel McAuley were members of the stock co.—Walter Jones, who is playing Gus Bruno's old part of the nude in We, Us & Co., was last season one of the ushers at the Grand Opera House in this city.—Charles H. King, banjoist, scored a hit in his specialties at the Vine Street Museum last week.

BALTIMORE.

The Paymaster drew well at Ford's Opera House last week. While there is nothing strikingly new, either in the conception or treatment of this play, it will doubtless draw well and prove a money-maker for its author. Local interest centred in Mrs. W. O'Sullivan Dimpfel, who played Nellie O'Connor, and she was cordially received at every performance. Of her acting nothing can be said save that she acts as well as could be expected of one who had been on the stage but two weeks. Thatcher, Primrose and West's Minstrels this week.

Harris' Academy of Music had good houses last week. From Sire to Son, with Milton and Dollie Nobles as the stars, was the attraction. From Sire to Son is a good play. The two stars have excellent characters that afford them good scope for the display of their talents.—The supporting co. is good throughout. Louis F. Howard, as Peter Grimes, merits special mention. This week, The White Slave.

Holliday Street Theatre, which, during the Summer has undergone extensive improvements, opened last Monday night with an elaborate production of A Midsummer Night's Dream. A handsome new drop curtain has been hung and a new system of steam heating, by which a uniform temperature can be maintained throughout the entire house, has been introduced. The theatre has been newly painted, papered and frescoed from pit to dome. Perfumed programmes will be distributed and perfumed air will be circulated through the lobby, so that altogether the "Old Drury" will be one of the coolest and most comfortable theatres in the city.

Kernan's Monumental Theatre did a large week's business. The Muldoon Specialty co. was the bill. The World Specialty co. this week.

A Brave Woman delighted the patrons of Front Street Theatre last week, and the realistic ocean scene was uproariously received. W. H. Rightmire, in The California Detective, this week.

At Forepaugh's Temple Theatre Zitka drew fairly large houses. The Black Flag is the current attraction.

Items: Col. John A. McCaull was in Baltimore last Friday looking very well. Buffalo Bill's Wild West Show exhibits at Oriole Park next week.

SAN FRANCISCO.

SEPT 4.

At the Baldwin, the Madison Square co. in Elaine drew good houses and a very large assemblage at the Saturday matinee. Saints and Sinners was presented on Monday evening last. By request that most fascinating play, Jim the Penman, will be presented again during the latter part of the week, which terminates the engagement of the Madison Square co. Rice's Evangeline follows 17th.

Joe Murphy, in The Kerry Gow still continues to large business at the Alcazar.

Herrmann is enjoying a bountiful season at the Bush Street Theatre.

Emerson's Minstrels continue to be a strong attraction at the Bijou Theatre.

Der Freischutz is drawing large houses at the Tivoli. Bohemian Girl and Trovatore are in rehearsal.

The Orpheum continues to offer high-class variety, and good business has been the rule.

Items: Alvina Heuer, of this city, will join the Carleton Opera co.—Mrs. Alfred Bouvier has been quite ill.—Manager Hall is the recipient of a handsome cane, the gift of Herrmann, and inscribed in wrought gold: "C. P. H., from A. H., Paris, 1888."—Nellie McHenry intends to sell her villa at the Highlands, N. J., and take up her abode in Southern California. She also proposes to write a book, describing her tour of the Northwest Pacific coast.

JERSEY CITY AND HOBOKEN.

Academy of Music (William Henderson, manager): James O'Neill in Monte Cristo to good business all last week. Herne's Drifting Apart is the attraction this week.

HOBOKEN.

At Jacobs' Theatre My Aunt Bridget, with George Monroe and John C. Rice in the leading parts, opened for four nights 6th. The skit is a very funny one and was finely presented before large audiences each night. The co. is an excellent one and their specialties gave satisfaction. The various costumes worn by the ladies during the performance were greatly admired. Although Messrs. Monroe and Rice carried off the bulk of the honors, the remainder of the co. were by no means left, as they received repeated recognition at the hands of the audience. The manager informs me that several new features will shortly be added to the piece that will further enhance its attractiveness. Ada Gray opened 10th before a good audience in a clever presentation of that bewhiskered lachrymose chestnut, East Lynne. She was fairly supported, and evidently gave satisfaction. She repeated 11th and matinee of 12th. On the evening of the latter date she will produce The Ring of Iron. Wages of Sin fills out the week.

At Cronheim's Theatre a good variety and specialty co. called Johnson and Burgess' comb. drew good houses all week. They pleased all who attended. This week another vaudeville co. is doing excellent business.

Items: Mr. Cronheim closes his Casino at Coney Island this week, and the result of his venture there has not been pecuniarily satisfactory. He will shortly renovate his Hoboken Theatre.—At Jacobs', Business Manager Semon is ubiquitous and always attending to the comfort of his patrons.—John Hammond has abandoned or was abandoned by the Charles Dockstader Minstrels, and the latter comb. is now ancient history.—Albert Schiller, who has during the Summer solstice been the acting manager of Cronheim's, deserves credit for his successful efforts in amusing the public.

PITTSBURG.

Business was not of a rushing nature at our principal theatres last week. Standing room was not at a premium, neither were camp chairs brought into use. In fact it was rather an off week for both the Bijou and the Grand. The Grand Opera House did a fairly good business with Ezra Kendall, but the Bijou, with The Ruling Passion as the attraction, played to comparatively small houses. Lorraine's Vaudeville comb. at the Academy, and Pete Baker at Harris', both played to good business. The latter especially played to almost the nightly capacity of the house.

This week's attractions are: Grand Opera House, The Paymaster; Bijou, Frank Daniels; Harris', N. S. Wood; Academy, Stanley's New Departure.

Items: Ed. Starr, formerly local manager for Manager Harris, now graces the box-office at the Grand Opera House.—Lillian Spencer is now "doing" our suburban towns, giving dramatic readings.—The electric lights have been abandoned at the Grand.—A. J. Sheddon, the new manager at the Bijou, is working hard. He says he expects to do a larger business this season than was done last year.—Handsome new curtains have been placed in the boxes at the Grand.—Prof Zitterbart's violin solo at the Bijou last week was very much enjoyed by the patrons of the house. The Professor should be heard more often.—Ex-manager J. N. Gotthold was brought to his home here last week, where he is at present lying at death's door. Mr. Gotthold's financial condition is in very bad shape. His friends in this city have arranged for a monster benefit, which will take place at the Bijou on this Friday afternoon. The following have volunteered their services: Frank Daniels and co., The Paymaster co., N. S. Wood and co., and Stanley's comb. from the Academy.—Manager Williams was called to New York last week on account of the illness of his son.—Miller and Freeman's Circus is circulating about here doing a fairly good business.—Maggie Muhlanbring, of this city, will be a member of the co. to support Mr. and Mrs. Florence this season.

BROOKLYN.

Siberia had a very successful week at the Grand Opera House. Lights and Shadows, which was presented on Monday evening, drew a fair audience. The play made a very favorable impression. Next week, Frederick Warde in his great production of Galba.

At the Park Theatre Dixey and Adonis attracted large business. The Redmund-Barry co. in Herminie did fairly well on Monday evening. Next week, Herne's Drifting Apart.

The Golden Giant proved a drawing card at the Brooklyn Theatre last week. It was succeeded on Monday by Milton Nobles in Love and Law. The house was filled. The Phoenix will be put on Thursday, and will run the balance of the week.

Criterion audiences were evidently pleased with On the Frontier last week. On Monday evening Gardiner's Streets of New York opened to good business.

The first week of the season at Hyde and Behman's was remarkably successful. Hyde's Specialty co. made a decided hit. The May Howard Burlesque co. began a week's engagement to large business on Monday evening.

At the Standard Across the Continent, which drew well last week, was succeeded on Monday evening by Our Strategists. The audience was large and well pleased.

Items: David Robinson, the new assistant treasurer at the Park, is winning golden opinions from all the patrons of the theatre. He fills his position with ability, and, what is more, with tact and modesty.—The genial Merryweather is still doorkeeper at the Brooklyn. He is a fixture there, as he ought to be.—F. W. Peterschen is making the entr'act music a feature at the Park. His selections are encored nightly.

BROOKLYN, E. D.

Drifting Apart played to good business all last week at Lee Avenue Academy of Music. Barry and Fay in McKenna's Flirtation opened 10th to packed house and a most appreciative audience. Emily Keene, as Mary Ellen, is exceptionally good, and Helen Reimer, as Anastasia, could not be improved upon.

Pearl of Pekin did not do the business last week at the Amphion expected of it. Frederick Warde opened on the 8th to good house in Galba, the Gladiator, which he will continue this week.

Monroe and Rice in My Aunt Bridget opened to a large house Monday at Proctor's Novelty Theatre. They are exceptionally clever people, and fully deserved the large amount of applause they received.

The Muldoon and Horseshoe Four co. to fair house 10th at Grand Theatre.

Items: Caleb Woglom, formerly of Proctor's Novelty, now has the management of Proctor's Criterion. My best wishes for his success in his new field.—Laurie Howard is still in charge at Lee Avenue Academy, and is getting more and more popular every day.—Berger and Price have uniformed all of their ushers.—Knowles and Morris are putting on the best kind of attractions at the Amphion.

LOUISVILLE.

George Wilson's Minstrels and Marie Prescott, three nights each, drew fairly good business at Macauley's.

The New Orleans Juvenile Opera co. was the attraction at the Masonic and drew large audiences.

Rose Osborne in Bartley Campbell's Fate drew well at Harris' last week.

ARKANSAS.

FORT SMITH.

Grand Opera House (George Tiller, manager): Eunice Goodrich opened the season 27th, playing a week's engagement in repertoire. This co. is rather above the average of the popular-price combs., and did some meritorious work. Their business should have been satisfactory, considering that it rained every day but one of the engagement. Wallick's Cattle King 7-8; Georgia Minstrels, 12th.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Eunice Goodrich and a fair co. did a good business this week at popular prices. The audiences are highly pleased.

Item: L. A. Mobb, of the Eunice Goodrich co., is an old Little Rock boy. His many friends are glad to see him doing well.

CALIFORNIA.

OAKLAND.

Oakland Theatre (A. W. Stillwell, manager): Joseph Grismer and Phoebe Davies commenced a week's engagement at this theatre Aug. 27, presenting their new play, The World Against Her. It proved a great success in every way.

Item: F. H. De Pue, of Oakland, has purchased Sherman's educated horses. All Oaklanders wish Mr. De Pue the success he deserves, and will manifest it whenever he visits us.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, managers): This theatre opened for the season Aug. 31, when Nell Warner appeared in Ingomar, supported by Lora Hollis—a California girl who aspires to distinction in the histrionic art—and a passably fair co. Mr. Warner is endowed with the necessary physical proportions of an ideal Ingomar, and was as forcible in his tenderer passages as in the wild and lawless character of the barbarian. Miss Hollis makes a graceful and beautiful Parthenia. She gives promise of becoming a successful actress.

Items: The Minnie Hoff Cricket co., organized in San Diego for a coast tour, has come to grief in Los Angeles. Perfidy of the managers is ascribed as the cause of the collapse.—Mr. Plato, manager of the Southern California Circuit, is an enthusiastic admirer of the Order of Elks, and, with commendable zeal, has established a lodge at Los Angeles, and will shortly locate lodges in San Bernardino and San Diego.—The Standard Variety Theatre is for sale.—The amateurs of this city have organized, and we now have a dramatic club.—A new drama, based on incidents and scenes in the vicinity of San Diego, of the romantic maritime type, is to be produced at the D Street Theatre on the 5th, and will then go on the road. The piece is said to contain many original situations. The authorship of the play is kept a profound secret until it shall have survived the mastication of the San Diego dog.

COLORADO.

COLORADO SPRINGS.

Colorado Springs Opera House (S. N. Nye, manager): James H. Wallick's co. in The Cattle King to a large and pleased audience last week. The trained horses are a special feature.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Mr. Wallick presented The Cattle King and Bandit King Aug. 28-30 to large and enthusiastic audiences.

CONNECTICUT.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Claire Scott appeared in Mary, Queen of Scots 4th, to a fair-sized audience. She acted the part with a good deal of force and vigor, and was well received. S. K. Coburn, who takes the leading male part, ably supported the star.

MERIDEN.

Delevan Opera House (T. H. Delevan, manager): The season opened 8th with Katie Hart's Kindergarden to a fair business.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Romany Rye was well presented 3-5 to good-sized audiences. Neil Burgess closed the week to large business. As Mrs. Puffy he brings to one's mind the ideal New England village gossip. The supporting co. was very good.

Items: Jacobs and Proctor have left nothing undone to make their house pleasant to their patrons. Among the many new improvements noticeable is the entire house being lighted by the incandescent electric light. The lobby has also been repainted and decorated. Frank Lloyd will act as local manager. This appointment pleases everyone, as during his two years' sojourn here Mr. Lloyd has made many friends.—Samuel Alexander spent Sunday at his home here.—Elsie Jerome, of this city, is with the Annie Pixley co.—The many friends of Frank Carlyle are pleased at his success at the Lyceum.

DANBURY.

Opera House (F. A. Shear, manager): The Bennett-Moulton co. in repertoire did a good business last week.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): The season at this theatre was opened on the 4th with Jim the Penman. The play was well presented and drew good houses on both nights. Barry and Fay in McKenna's Flirtation 7-8.

Grand Opera House (G. B. Bunnell, manager): Kindergarden was well received 3-5. The Boy Tramp drew full houses 6-8.

Item: Manager Bunnell has engaged Arthur Voegtlin to paint an entire new set of scenery for the Hyperion. Mr. Voegtlin is now in New Haven employed on the work.

BRIDGEPORT.

Hawes Opera House (R. Tomlinson, manager): Miss Maddern in Caprice won the hearts of a small but appreciative audience 8th. Her support was good, especially the old man by John Jennings and the husband by William Faversham. Jim the Penman was given in a very artistic and perfect manner by A. M. Palmer's co. before a large audience 6th.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): The season opened with Claire Scott in Mary, Queen of Scots, 3d to a fair house. Good performance. Kindergaden 6th to good business. Katie Hart as Ivy carried off the honors.

DELAWARE.

WILMINGTON.

Grand Opera House (Proctor and Soulier, managers): Dore Davidson and co. in Jekyll and Hyde played to crowded houses 3-5. The Redmund-Barry co. in Herminie drew well 6-7. Thatcher, Primrose and West gave an excellent minstrel performance to a large audience 8th. Zitka, always a favorite play here, opened to good business 10th. A Bunch of Keys comes 13-15.

DISTRICT OF COLUMBIA.

WASHINGTON.

Fred. Bryton in Forgiven at the National to good houses, considering the weather, which was wet and cold. This week Ezra Kendall; next, T. P. and W. Minstrels.

Albaugh's will present A Midsummer Night's Dream in grand style. I am glad to see Rhea's name in the list of fine attractions to be seen this season at Albaugh's. She has been greatly missed by her many admirers here.

The White Slave drew well at Harris'. Edwin Mayo will appear in Silver Age this week. Beacon Lights next.

ILLINOIS.

PITTSFIELD.

Powell's Opera House (Isaac G. Hirscheimer, manager): This theatre opened Fair week, Aug. 30, with Maude Atkinson co., to the largest business ever done in this city, the receipts being $800. Miss Atkinson made her first appearance here and won many laurels. Garrick and Sturgeon, tragedians, come 3-5 in classical plays.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Dr. Jekyll and Mr. Hyde, as interpreted by George Ober on the 4th, although lacking in dramatic intensity, was on the whole satisfactory. The comedy element interpolated in the shape of Mrs. Poole was creditable. Business good.

FREEPORT.

Germania Hall (H. J. Moogk, manager): The Harry Adams Comedy co. played here week of 3d to good houses. Adams is as funny as ever, and manages to keep his audience in the best of humor.

ELGIN.

Du Bois Opera House (Fencks and Taylor, managers): The Clara Davenport comb. closed a five nights' engagement on the 1st. Business was fair. The Noble Outcast came to a small house on the 3d. Bryant, in Keep It Dark, came on the 7th and was well received. The play is evidently none the worse for wear. The house was well filled.

CANTON.

Opera House (C. N. Hinkle, manager): Maude Howe co. played to fair houses week of 3d.

Item: Harry Calvert, William H. Greiner and Ada Stockton joined Maude Howe's co. in this city for the season.

OTTAWA.

Sherwood's Opera House (C. H. Hodkinson, manager): George Ober opened the regular season at this theatre on the 7th. The performance gave entire satisfaction, Mr. Ober receiving several curtain calls.

DANVILLE.

Grand Opera House (William Stewart, manager): Little Nugget 4-5; Edwin Hanford 6-7. Both drew well on account of Fair week.

QUINCY.

Opera House (P. A. Marks, manager): Opened on the 5th with Kat Putnam as the attraction in Old Curiosity Shop. The co. gave a fair performance to large audience. Gormans' Minstrels came on the 7th. They were greeted by a large audience, and gave entire satisfaction.

Item: A great many improvements have been made in this theatre during the vacation which add greatly to its appearance and the comfort of its patrons. The stage has been overhauled and rebuilt. Twelve dressing-rooms have been fitted up. This improvement will be greatly appreciated by the profession. The auditorium has been recarpeted and repainted. The gallery has been thoroughly refitted, the parquet has been filled with beautiful upholstered chairs, and altogether the theatre presents a very cosy appearance.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Katie Putnam (formerly a Springfield girl) presented Erma the Elf on the 3d. The audience was not large, but the people and play met with a warm reception. Little Nugget was greeted on the 10th with a big top-heavy and appreciative audience. Josie Sisson was replaced by Ada Melrose, Susie Forrester by O. P. Sisson, and H. C. Talbot enacted the parts of Willie Rud and Billy Simpkins. Notwithstanding all these unexpected changes, the play was remarkably well performed.

PANA.

Hayward's Opera House (Race and Roley, managers): Walter Lawrence and Helen Vaughn, supported by a fine co., opened the season at this theatre by presenting Monte Cristo to a crowded house on the 7th. The audience was well pleased.

INDIANA.

FORT WAYNE.

Masonic Temple (J. H. Simondson, manager): Thomas W. Keene presented Richard III. on the 1st to a large house. The star gave great satisfaction.

LOGANSPORT.

Opera House (William Dolan, manager): Keep it Dark came to a good house on the 5th. The audience was well pleased with clever W. T. Bryant and the co.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager) Baldwin and Melville's Dramatic co. played every night last week to full capacity of the house, giving good satisfaction.

VINCENNES.

Opera House (Frank Green, manager): McNish, Ramza and Arno's Minstrels on the 6th to good house. Performance hardly up to the standard in merit, the dancing of Kryer Brothers being the feature of the evening. Next week, Marie Prescott and R. D. McLean.

EVANSVILLE.

Opera House (T. J. Groves, manager): McNish, Ramza and Arno's Minstrels opened the season at this house (no date). They gave a very good performance to large house. Lew Benedict was especially well received.

SOUTH BEND.

Good's Opera House (J. V. Farrar, manager): Crowell's Ideal co. played to good business one week ending 8th.

Holland and Gormley's Ten-cent Circus came to very nice business 6-8.

IOWA.

KEOKUK.

Keokuk Opera House (D. R. Craig, manager): This theatre opens for the season with Gorman's Minstrels 8th. A number of choice attractions are booked.

Items: Hereafter the sale of reserved seats for all entertainments at the Opera House will be conducted at the box-office. Grant Springer will assist Manager Craig in this work.—A meeting is to be held this week for the purpose of arranging the preliminaries for the organization of a lodge of Elks here. It is expected that about twenty gentlemen of Quincy, Ill., will join with us in the institution of the lodge.—The Opera House is just receiving the finishing touches of the annual reconstructing and renovating. A contract has been made to provide the house with a considerable quantity of new scenery.

CEDAR RAPIDS.

Greene's Opera House: This house has been thoroughly remodeled and improved for the season. The firm of Noxon, Albert and Toomey, of St. Louis, who have been the lessees of this house for the past three years, have been unable to secure a renewal of their lease. Frank A. Simmons has secured the management of the house for a number of years, and, backed by unlimited capital, proposes to make the house one of the finest West of Chicago. Many valuable improvements have been made and others are in contemplation. The season opened with Gorman's Minstrels Aug. 29 to fine house. J. Z. Little's World did good business 24th. Vernona Jarbeau came to an overflowing house 27th.

FORT MADISON.

Katie Putnam, with only fair support, appeared 6th to a full house.

DUBUQUE.

Opera House (Duncan and Waller, managers): Bowers and Beach's Minstrels came to a good house on the 1st. The co. was not thoroughly organized and in consequence the performance was not up to the standard. The Deshon Opera co. came on the 3d for a week, and played to standing room only. This is the first opera co. that has succeeded in drawing out Dubuque's fashionable society at popular prices. The co. is a meritorious one, the chorus being well drilled and the voices sweet and melodious. Frank Deshon was exceptionally fine in his many characters and was repeatedly applauded. Lucille Meredith, Marie Dressler, Tom Rickets and Victor DeLacy were pleasing features of the co.

Item. C. K. Clark, of Pulaski, N. Y., joined the Deshon Opera co. here as first violin.

FORT DODGE.

Fessler Opera House (Guy T. Rankin, manager): The World (Little's version) opened the season on the 21st, to a fair-sized house. Everyone was well pleased. Receipts, $180.

CRESTON.

Creston Opera House (J. H. Patt, manager): J. Z. Little's World co. gave a very satisfactory performance on the 5th, to a fair-sized audience. The scenic effects were especially good, and were generously applauded.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Charles A. Loder's Hilarity week commencing 3d, played to packed houses, giving good satisfaction to all.

Foster's Opera House (Wm. Foster, manager): John Dillon in Wanted the Earth and Sky-scraper last week packed the house every night. Manager Foster has placed sixty incandescent electric lights in front of his house.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): The Hilarity co. gave its second entertainment this season Aug. 31, to fair-sized house. Owing to the absence of the leading lady and special scenery the play did not run quite as smoothly and satisfactorily as it should have done.

MARSHALLTOWN.

The new and elegant theatre the Odeon Opera House opens on the 10th with the Conried Opera co. in The Gypsy Baron. This theatre has been built by a stock company at an expense of $50,000, and is pronounced by managers to be the most complete in all of its appointments outside of the larger cities west of the Mississippi river

Wife's Peril, Escaped from the Law and Three Wives to One Husband. On the night of 1st they produced for the first time on any stage (so announced) The Black Spider, by Percy Laidman. The production was not a great success. J. H. Halladay's Colored Minstrels did fair business 3 4. The crop of chestnuts was unusually abundant.

HORTON.

Opera House (W. H. Kemper, manager): Spooner Bros.' Comedy co. came last week and had a full house every night.

KENTUCKY.

HENDERSON.

Opera House (R. E. Cook, manager). The season was opened on the 4th by McNish, Ramza and Arno's Minstrels to a large house. The co. gave a good performance, and it is to be commended for possessing so much originality. Lew Benedict was at his best, and was thoroughly appreciated. The Opera House has been thoroughly remodeled, having been severely scorched recently by fire. The improvements are many, and add to the comfort of the patrons. C. R. Gardner's Peek-a-Boo 21st.

BOWLING GREEN.

The Wilbur Opera co. closed a very successful three nights' engagement here on the 5th. The co. was well received and gave general satisfaction.

LEXINGTON.

New Opera House (Scott and Mann, managers): Wilbur Opera co. presented Erminie, Fra Diavolo and Grand Duchess to crowded houses 6-8. Susie Kirwin has highly earned her reputation as one of the best light opera singers in America. W. H. Kohnle made quite a hit. The Amazonian march was much appreciated. Charles Erin Verner in Shamus O'Brien to light house 7th, owing to the inclemency of the weather.

MAINE.

PORTLAND.

Theatre: A. M. Palmer's Jim the Penman came here 5-6 The stage effects were beautiful and the costumes rich and elegant. Frank Bangs and Wright Huntington scored hits in the piece. Pat Rooney in Pat's Wardrobe played to a good-sized house on the 8th and gave general satisfaction. The popular Pat was enthusiastically received.

Greenwood Gardens: Bohemian Girl was presented for the closing week at this popular resort.

Items: Manager Knowlton has a small balance from his season's work owing to the miserable weather.—Arthur Wilkinson was tendered a benefit on the 9th by the co., and a fine programme was enjoyed by a goodly audience. Most of the Wilkinson co., including the orchestra, left on the 9th, and it is the sincere wish of all their patrons that another season will see them back again.—Frank Hanshue, of the Opera co., has been seriously ill, but is now convalescent.—Mr. Stubblevine, the talented leader of the Garden orchestra, left for St. Louis to join Haverly's Minstrels.—Patience was one of the best things done by the Wilkinson co., and it was foolish not to finish out the season with this opera instead of The Bohemian Girl.

BRUNSWICK.

Town Hall (E. A. Crawford, manager): The season opened on the 3d with Floy Crowell for three nights in May Blossom, Ingomar and Hoop of Gold. Herne's Hearts of Oak 10th.

Item: Floy Crowell has opened the season at six different towns in Maine.

BATH.

Alameda Opera House (T. H. Clark, manager): A. M. Palmer's co. in Jim the Penman came on the 1st to good business and well-pleased audience. Wright Huntington as Louis Percival carried off the honors by his admirable work. Herne's Hearts of Oak 8th.

Items: Mr. Bangs was taken suddenly ill during the performance of Jim the Penman, but bravely carried on his part to the end.—Last Sunday the Penman co. was given a sail among the Islands by Charles E. Hyde. The co. stopped at the Hotel Phœnix.

BIDDEFORD.

City Opera House (Fred Yates, manager): A. M. Palmer's Jim the Penman co. to large audience on the 7th. The co. was first-class and gave general satisfaction.

Item: The stage in the Opera House is undergoing many changes, especially that of the dressing-rooms.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The Jones-Montague co. in Si Perkins, with its distinctively Yankee flavor and bright lines, was well received on the 3d. No farcical skit has left a more favorable impression for a long time than did Three Blind Mice presented on the 6th, which with Rice, Shepard, Howard, O'Gorman and Misses Cohen, Barlow and Jones couldn't help being entertaining. Palmer's Western co. presented Jim the Penman in their usual finished style on the 7th to an appreciative audience. The same may be said of Monbars, 8th, Mantell's work being more of a study than ever. All four cos. did a fine business.

Items: A resident here made 720 words out of Michael Strogoff and secured Andrews' prize.—John W. Vogel, along with T., P. and W. and Three Blind Mice, has joined McNish, Ramza and Arno as manager in place of C. W. Roberts, resigned.—Mrs. H. S. Crossman, of this city, is teaching elocution.—A fire-proof curtain, modeled after that at the Broadway Theatre, New York, is to be put in at Gilmore's soon.—Inspector Rufus Wade, of Boston, was here last week on a tour of theatre inspections.

AMESBURY.

New Opera House (C. W. Currier, manager): Atkinson's Bad Boy co. to medium business, 6th. Barlow Brothers' Minstrels to fair house 8th. Master Edward Percy, the young vocalist, is deserving of mention.

PITTSFIELD.

Charles S. Andrews' Michael Strogoff co. gave a fair show to a good business, 7th.

HAVERHILL.

City Hall (James F. West, manager): Neil Burgess appeared in Vim 3d to a fair house. A very funny play with a good co. Si Perkins came 8th to a small house.

Item: The auditorium of the new Opera House is nearly ready for the plasterers.—Charlie Brickword, of this city, formerly a minstrel, has joined Haverly's U. T. C. co.

FITCHBURG.

Whitney's Opera House (C. H. Dunn, manager): The season at this theatre opened 3d with Barlow Brothers' Minstrels to small house. The show was only fair. Andrews' Michael Strogoff did a light business 6th.

MARLBORO.

Theatre: Maude Banks in Ingomar to large house on the 5th. Splendid performance and support fine. Three Blind Mice, 8th; splendid singing, fair success.

NORTH ADAMS.

Wilson Opera House (F. E. Swift, proprietor): Maude Banks as Parthenia to a large and appreciative audience, 8th. Running Wild to good business, 10th.

LYNN.

Music Hall (James F. Rock, manager): Robert Mantell in Monbars came on the 3d to a large and appreciative audience. Mr. Mantell was repeatedly called before the curtain. Frank Jones in Si Perkins to a big house, 6th. Atkinson's Comedy co. in Peck's Bad Boy to fair business, 7-8. Bennett and Moulton Opera co. all this week.

Proctor's Theatre (A. H. Dexter, manager): This house opened its doors to the public for the first time with Lights o' London on the 6th. The house was packed, and business continued good during the balance of the week. The new theatre will seat 1,367 and has the most recent improvements and appointments throughout, in which the dressing-rooms have not been forgotten. A. H. Dexter is resident manager, S. S. Brooker, stage manager, and F. H. Adams, treasurer.

HAVERHILL.

City Hall (James F. West, manager): The season at this house opened Aug. 27 with Michael Strogoff to a fair-sized audience. The co. is a strong one and the mechanical effects and ballet excellent. Peck's Bad Boy came on the 1st to fair house. Good co.

Item: The new Opera House is being pushed rapidly and if nothing unexpected happens it will be ready to open Oct. 15.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Bennett and Moulton Opera co. in repertoire closed a very successful week's engagement here on Saturday night.

TAUNTON.

Music Hall (A. B. White, proprietor): Maude Banks made her first appearance here on the 4th, appearing as Parthenia in Ingomar. The star was most heartily received by the large audience, which showed its appreciation in frequent applause. She was well supported by Ed. J. Buckley as Ingomar, but the remainder of the co. is mediocre.

Items: During the Summer recess a new asbestos curtain has been placed in the house.—Manager White promises some of the best attractions on the road this season. All the dressing-rooms have been newly painted, papered and carpeted.

NEWBURYPORT.

City Hall (George H. Sievens, agent): The season opened on the 4th with A Postage Stamp. The co. is a good one, and the piece was satisfactory. Business was only fair. The stage settings of the second act is something to [illegible]. The co. has an excellent orchestra. The [illegible]ade and concert by the Black Hussar Band [illegible]he certain attractive feature.

BROCKTON.

[illegible] when he [illegible] W. W. Cross, manager): Minnie [illegible] six children, [illegible] city for the first time, presenting [illegible] loveliness [illegible]ouse on the 1st. Miss Maddern [illegible] impression and was ably supported, Messrs. Faversham and Jennings deserving special mention. Robert Mantell had a large audience to witness his excellent portryal of Monbars on the 4th. Mabel Amber was good as Diane and shared several curtain calls with the star. Florine Arnold began her starring tour in this city, presenting Her Husband for the first time on any stage to fair-sized and well pleased audiences 7-8. The play is styled a domestic history by its author, Annie Lewis Johnson. It is in four acts—the first two taking place in South Carolina and the last two in New York City. It is a pretty love story, with two comedy characters, a negro and an old maid, rather two wordy and lacks sufficient action, faults which can and will be easily overcome. The story in brief is this: Marjory Lee and Paul St. Vincent are secretly married at a chapel near their homes in South Carolina. Colonel Lee, the father of Marjory, gives a party in honor of his daughter's eighteenth birthday, on which occasion the lovers intend to make known their marriage. There is a feud existing between the heads of the two families, caused by an old love affair of Colonel Lee's and Mrs. St. Vincent's. Paul, while under the influence of liquor, approaches the Colonel, and is about to tell him of his marriage, when he is felled to the earth by a cane in the Colonel's hands. Marjory comes upon the scene, and, when asked what the young man is to her, acknowledges that he is her husband. Colonel Lee, who is subject to heart troubles, dies from the sudden shock of this avowal. Paul is taken to his mother's home, and, while his mind is still wandering, is confronted by Marjory, who has become a mother, and who entreats him to declare her his wife. Paul disavows her in the presence of his mother and Cecile Hayes, an adventuress, who, being in love with Paul, sets fire to the chapel, and all proofs of his marriage are destroyed. Five years later Marjory, under the assumed name of Miss Hastings, a prima donna, is sought out by a lawyer and put in possession of a valuable estate left her by an uncle. Paul, who has regained his mental faculties, remains true to Marjory, though assured by his mother of her death, and they are reunited. The adventuress is exposed by the lawyer, and all ends happily. Miss Arnold is a pleasing Marjory, W. A. Whitecar a manly lover, and Arthur V. Gibson doubled Colonel Lee and the lawyer very acceptably, and the remainder of the co. was satisfactory.

Item: Professor McKinlay has resumed his old position as leader of the orchestra.

WORCESTER.

Theatre (Mrs. Wilkinson, manager): Lights o' London and Romany Rye at popular prices did good business last week.

The Musee (George H. Batchelder, manager): This house is about completed, and will open on the 17th.

HOLYOKE.

Opera House (Chase Brothers, managers): Si Perkins attracted a good house on the 4th. The clever and original speeches of Frank Jones as Si and the capital comedy work of Lou F. Shaw kept the audience continually at the bubbling point. Alice Montague made an exceedingly attractive gypsy waif. The instrmental work of Miss Montague and Frank Jones also calls for special commendation. Three Blind Mice drew a fair house on the 5th, and it proved to be a "sideacher." There is nothing to the piece, but as Billy Rice says: "It makes them laugh and roar." Frank Howard never sang better in his life. Richard O'Gorman sustained his excellent reputation as a character actor and Burt Shepard was very Fortescue-like as the dashing widow, while Billy Rice was right at home in the black face part of Chump. Everybody knows Sally Cohen to be an effusive and vivacious little woman, but she fairly outdoes herself as the Youngster. Her singing called forth great applause, and she made a very pretty picture as the messenger boy. Ed. Heffernan, J. W. Myers and the Misses Kellogg, Jones and Barlow added to the evening's enjoyment. Kindergarden 13th; John Wild 10th; Effie Elisler 22d.

Items: W. B. Blaisdell, who is suffering from heart trouble, has transferred the management of the Si Perkins co. to his brother, E. E. Blaisdell, for a few weeks, and has entered a New York hospital for treatment. This co. has made their route so that they play no "politically doubtful" States before election, on which date they will be in the wilds of Kansas.—Sally Cohen is fast coming to the front.—Frank Holland thought he had too much name, so he has dropped the middle F. attached to his cognomen.

NORTHAMPTON.

Opera House (William H. Todd, manager): The regular season at this theatre was opened on the 3d by the Michael Strogoff co. There was a good attendance and the play and people gave good satisfaction. The grotesque dancing of Shattuck and Camm was very fine.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Labor Day is one of the best holidays in the year, theatrically speaking, and any attraction is sure of a large house. Maude Banks appeared in Ingomar on that day. The large audience was very cordial and gave her several recalls. Claire Scott had a fair house to see her in Mary, Queen of Scots, 6th.

LAWRENCE.

Opera House (A. L. Grant, manager): Sprague's Postage Stamp on Labor Day to small house. The band is the only thing worthy of mention. Atkinson and Cook's Bad Boy on the 5th to fair business. Co. good. J. A. Haverly's U. T. C. co. 6-8, to good business. The cast was large and unusually good and the scenery new. Among the attractive features were the band and quartette of genuine jubilee singers.

NEW BEDFORD.

Opera House (Joseph C. Omey, manager): Neil Burgess in Vim had a full house on the 4th. He convulsed the audience by his odd conceits and ludicrous manners. Her Husband, with Florine Arnold, 12th.

Liberty Hall Theatre (William E. White, manager): Thrown Upon the World opened the house 6-8 to very good business. The co. is sure of a welcome here every season. Our Picnic, 10-12. Marlande Clarke appears in Dr. Jekyll and Mr. Hyde, 13-15.

MILFORD

Music Hall: Minnie Maddern in Caprice pleased a fashionable audience 3d.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Haverly's U. T. C. did fairly well afternoon and evening 3d. Barlow Brothers' Minstrels had poor house, 6th. The co., though small, is first-class and give an excellent entertainment.

Manager Harris introduced the new Howard Athenæum Specialty co. to the American stage 7th, before a large and decidedly enthusiastic audience. A brilliant variety co., including the Cinquivallis acrobats, Ida Heath, Australian character sketch artiste, and the Carl Carmanelli troupe appear this week.

MICHIGAN.

DETROIT.

White's Grand Opera House (Charles O. White, manager): The Conried Opera co. in repertoire gave eight performances at this popular theatre last week to splendid houses. Owing to an unavoidable delay on the road the co. only arrived a few minutes before the curtain should have gone up, and the scenery did not show up till an hour later; therefore it was half-past nine (an hour and a half late) before the opening performance was begun. Notwithstanding all this, the audience remained both in person and in good humor, and Gypsy Baron was given in a delightful manner. The co., as now organized, is equal to any on the road. This week Zozo for first three nights, and Jacques Kruger and Tellula Evans in His Royal Highness latter part of week.

Detroit Opera House (C. J. Whitney, manager): Frank Daniels in Little Puck was the attraction all last week. The business done was fair. This week, Grandfather's Clock first half, and Rhea latter half.

Grand Opera House (C. A. Gardner in Karl last week.

The Casino Theatre opened its season last Saturday night with the Rentz-Santley comb. This week The Water Lilies, whoever they may be, will be the attraction.

Item: Wonderland, Detroit's ten cent place of amusement, opens to-morrow. The management claim to have spent $22,000 in improvements, alterations and repairs.

GRAND RAPIDS.

Powers' Opera House (C. H. Garwood, manager): Sol Smith Russell in Bewitched 7-8 played to his usual large business, and kept the audiences convulsed with laughter. The star has introduced many new specialties, and with the aid of the best supporting co. he ever carried furnishes a delightful evening's entertainment.

Redmond's (C. H. Garwood, manager): Rusco and Swift's U. T. C. co. did a fair business all last week, and with the aid of bloodhounds, donkeys and a trick alligator amused the audiences.

Item: Lloyd Brezee, who has just handed in his resignation as Exalted Ruler of Grand Rapids Lodge B. P. O. E., No. 48 is now ahead of Sol Smith Russell, and spent a few days here shaking hands with his friends, all of whom wish him unbounded success in his new vocation.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers) Murray and Murphy came on Aug. 29 in Our Irish Visitors to a large house. It is an original and mirth-provoking farce, and the strong element of humor and absurdity which pervades it carried the audience almost to the point of hilarity. Bartholomew's Equine Paradox is booked for five nights, commencing on the 4th.

IONIA.

Opera House (K. R. Smith, manager): Alba Heywood Concert co. gave a very pleasing entertainment to a small but very appreciative audience on the 4th.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Sol Smith Russell presented Bewitched on the 4th to about 1,700 people, 1,550 being the seating capacity of the house. Mr. Russell's character delineation required more grimaces and contortions than anything we have seen, except under a tent.

JACKSON.

Hibbard Opera House (R. W. Murphy, manager): Murray and Murphy came in Our Irish Visitors to a good house 5th. Ida Van Cortland Dramatic co. 10-14.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager): The house for the week ending 8th was occupied by a co. under the title of People's Theatre co., presenting popular plays in a very bad manner to very light business.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): Sol Smith Russell came on the 3d in Bewitched to good business. The play is not especially strong and does not bring out prominently the best features of Mr. Russell's acting.

MINNESOTA.

ROCHESTER.

Clark's Opera House (R. Milo Jacks and Son, managers): The Stuart Theatre co. played all last week to crowded houses in the following repertoire: A Wonderful Girl, Won at Last, A Vagabond Heroine, After Dark and A Princess of Thule.

Grand Opera House (W. S. Elkins, manager) George A. Woods' Dr. Jekyll and Mr. Hyde's co. 3-7. Business very light.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Harbor Lights, week of 3d, gave eight performances, drawing good and fair houses. The co. carry a car-load of special scenery for the piece, which make the scenes realistic and effective.

People's Theatre (L. W. Walker, manager): The Lady of Lyons (Fechter's version) was presented week of 3d to good houses and appreciative audiences, who thoroughly enjoyed the very able production by this excellent co.

Olympic Theatre (W. S. Wells, manager): Week of 31, Pat Killen's Congress of Novelties. The co. give a good performance in specialties and sketches, and did a good week's business.

Kohl, Middleton and Co.'s Dime Museum have a good line of attractions, Muldoon's Picnic, etc., drawing good houses.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Nat C. Goodwin in Lend Me Five Shillings, Turned Up and Confusion week of 3d to enormous houses. This engagement, the first for Goodwin this season, was very successful, and deservedly so. Fun was rampant, and it was pure fun, not horseplay. Goodwin, the inimitable, kept his delighted audiences in convulsions of laughter. His support is excellent, especially S. Miller Kent, whose acting is polished and intelligent to a remarkable degree. Business for the week over $5,000.

MISSISSIPPI.

VICKSBURG.

The Opera House (Messrs. Piazza and Botto, proprietors): The Huntley-Gilbert comb. played to crowded houses last week. Elsie Graham deserves special mention. She is a splendid actress in every respect, and has completely captured our people.

MISSOURI.

KANSAS CITY.

Ninth Street Theatre: Lizzie Evans, the "little electric battery," opened the season at this house in Our Angel at last Saturday's matinee. The real interest in her engagement was the presentation of her new play, The Buckeye, which was produced on Monday evening. There has not been a night of her engagement in which the S. R. O. sign was not conspicuously displayed. The play is one of the best comedies seen in Kansas City for many days. There are a number of quaint characters in the play, such as Mr. and Mrs. Strong and Mary Jane. The co. as a whole has an excellent conception of the characters and requirements of the different roles. The play is devoid of dramatic situations except climaxes, but, notwithstanding this seeming defect in this day of claptrap and sensationalism, is perfectly natural, with dialogue sparkling and witty. Jonathan Strong, as played by Harry Wilson, was excellent, and won considerable applause. This was the role originally designed for Denman Thompson, and would certainly suit that actor's line perfectly. Mr. Griffiths as John Jerome, F. R. Foster as Mr. Walling, and Ida Robinson as Betsy Strong deserve special mention. Miss Evans is to be congratulated on securing a play in which all of her co., especially herself and Mr. Wilson, appear to such good advantage.

Gillis' Opera House: The Gormans' Spectacular Minstrels opened Monday evening and played a big three nights' engagement.

Coates' Opera House: The Lyceum co. opened the season at this house in Belasco and De Mille's The Wife, and played a three nights' engagement to a big business. The audiences were fashionable and the play was well received, because it portrayed society life. It has the merit of being an American play with American characters.

Items: George C. Smith, managing editor of the St. Joseph (Mo.) *Herald*, died Sunday of typho-malarial fever. Mr. Smith was assistant manager of the Gillis Opera House during the first season of the house. He was possessed of a fine tenor voice, and had been offered often good engagements in opera, but as many times refused because of his liking for newspaper work. He was well known by the profession, and his death will cause many regrets.—M. A. Lenge, director of the Warder Grand orchestra, returned Monday morning from an extended tour on the Pacific coast, where he married Miss Nannie Leitner, a grand-daughter of the late Hon. John Foster, of Augusta, Ga.—Fred E. Wright, manager of Gorman's Minstrels, carries a gun on this trip. He was assaulted by a hotel waiter with an ice pick on his last visit to this city.—William M. Griffiths, Lizzie Evans' leading man, was Mary Anderson's Romeo to Juliet when she made her debut.—The Twelve Temptations are creating a furore in the West.—Harry Wilson, who plays the character role in The Buckeye, Lizzie Evans' new play, was the Jethro Baxter in Minnie Maddern's Caprice.—James Gorman, of the Gorman Minstrels, is a base-ball enthusiast, and, it is said, stands to win $6,000 if the New York Giants capture the League pennant.—The first day's sale of seats for the Booth-Barrett engagement netted $5,000.—Col. Warder states that Excelsior Springs, Mo., a suburban Summer resort of this city, has a fine Opera House. Excelsior Springs has a population of over 2,000.—News is received here that the Opera House at Emporia, Kan., is to be converted into a mart of trade from a temple of Thespis.—Percy Plunkett, who takes a prominent part in The Buckeye, is a brother of Charles Plunkett, of the Casino co.

HANNIBAL.

Park Opera House (Watson and Price, managers): The season at this theatre opened 6th with Gorman Brothers' Minstrels to fair business. Arthur C. Rigby copies George Wilson's act. The first part was not liked. Ada Ryman is the feature of the programme.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Gus Williams in Keppler's Fortunes came 4th to fair business.

SEDALIA.

Opera House (H. W. Wood, manager): Gus Williams in Keppler's Fortunes and a monster Republican meeting and torchlight procession bid for public attention 7th, but Gus Williams, in face of the opposition of the out-door free show, had over a good half house. The star, co. and play met the desired approbation, and the former got tired responding to recalls. Frank Girard, as a relic of the old fire department, came in for a good share of the honors.

Items: Walter Standish, now of Fanny Gilbette's Theodora, and recently of Wallick's Cattle King co., left the latter here 2d in an erratic manner, according to J. H. Wallick, who says it was agreed that Standish would remain with him until October, but that so far as he knew the latter "turned up missing" here, without a word to any one, a day before salary day and a week's salary due him.

NEBRASKA.

GRAND ISLAND.

Burtenbach's Opera House (Steve Keynard, manager): The season opened on the 1st with Verona Jarbeau in Starlight to fair houses. The star was well received. Manager Reynard has secured several first-class attractions.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): Hoyt's Tin Soldier came on the 5th to good business. Eugene Canfield, as Nits, kept the audience pleased.

Barnum's business was all that could be desired. The parade was the best ever seen in this city, and many of the features of the show were new—notably the acting seals.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager) Daniel Frohman's Lyceum Theatre co., in The Wife, came for three nights on the 3d. The fashionable people of Omaha attended en masse all presentations of this fascinating play. A Tin Soldier was a drawing card last week.

Grand Opera House (Crawford and McReynolds, managers): Rice and Dixey's Corsair and Eva Geline filled this house last week.

Eden Musee (Lawler, Sackett and Day, proprietors): Reopened on the 3d, and have had all they could do to find room for the people.

People's Theatre (J. J. Sellon, manager): Shared in the general prosperity of the week.

Pain's Siege of Sebastopol, here for month of September, is showing every night to audiences running from 6,000 to 8,000.

NEBRASKA CITY.

The Oakes Comedy Sketch Club gave two entertainments 3-4 to very small business. The performance throughout was excellent, and is worthy of good patronage.

Grenier Brothers' Circus 6th to crowded canvas.

BEATRICE.

The Andrew's Dramatic co. played a week stand to poor business, commencing 3d. The co. is poor.

Item: Our $125,000 opera house, that is being built by Senator Paddock, is nearing completion.

NEW HAMPSHIRE.

CONCORD.

White's Opera House (B. C. White, manager): The season at this theatre opens with A. M. Palmer's Madison Square Theatre co. in Jim the Penman 23th. During the Summer great changes have been made at the Opera House, the most noticeable being an inclined floor and folding opera chairs.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): Pat Rooney's co. in Pat's Wardrobe drew a fair house on the 4th. A Postage Stamp was presented 7th to a very good house. The brass band carried by this co. was excellent. A. M. Palmer's Jim the Penman co. delighted a good audience 8th. Of this production everything favorable may be said.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Dan Darcy drew a very satisfactory audience on the 3d. James C. Roach in the title role presented a true picture of a big-hearted emotional Irish farmer, and won round after round of applause. The support was very good. Thatcher, Primrose and West's Minstrels gave an elegant performance on the 7th to a packed house, and, as usual, presented a number of novelties. On the Trail proved a drawing card on the 8th. The large audience enjoyed the sensational Western drama served up in its liveliest style.

ATLANTIC CITY.

Grand Opera House (A. S. Pennoyer, manager): The Summer season closed at this theatre with the Great American and European Specialty co. for one week commencing Aug. 27. The Fall and Winter season opened with Blind Tom concerts 6-7. The ensuing season, until next Summer, will be for two and three night stands.

PATERSON.

Jacobs' Opera House opened for the season last Monday (Labor Day), giving two performances to crowded houses, the attraction being N. S. Wood in The Waifs of New York, who stayed three nights to good business. The Black Flag remainder of the week to good houses. Co. good. Wages of Sin 10-12. Eugene Castel Bert, the scenic artist of New York, has painted several new sets of scenery.

People's Theatre (Fred Thomas, manager): Ollet's Specialty co. drew fair houses last week. This week Across the Continent first three nights, and Arabian Nights Burlesque co. balance of the week.

NEWARK.

Miner's Newark Theatre: Johnson and Slavin's Minstrels was the attraction 10th, and made a decided hit. The co. is a good one and introduced meritorious features. Everything produced was original. They will remain for the balance of the week.

H. R. Jacobs' Opera House: True Irish Hearts was presented 10th to a very large audience, who thoroughly enjoyed the many pleasing scenes and incidents. It will remain on the boards for the balance of the week.

Fred. Waldmann's New Opera House: The Night Owls' Burlesque co. was the attraction 10th. The co. is so well and popularly known that its mere announcement was sufficient to crowd the house. They remain for the balance of the week.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): A Hole in the Ground and Zozo, three nights each, were well patronized last week. Rhea and Mary Wilkes divide this week.

Court Street Theatre (H. R. Jacobs, manager): Under the Lash proved, as usual, a drawing card last week.

The Corinne Lyceum, which was to have opened last Monday, is not quite ready for occupancy. It may be opened the latter part of the week.

A female minstrel and specialty co. are at the Adelphi this week.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Large audiences greeted Tony Pastor and his excellent co. the entire past week. Standing room was in demand several times. The entertainment was first-class in every particular. This week, Charles T. Ellis in Caspar, the Yodler.

Grand Opera House (P. H. Lehnen, manager): Zozo, the Magic Queen, was presented to fair business the first half of the past week. The scenic effects were very good. W. J. Scanlan appeared to medium houses 6-8.

GOWANDA.

New Opera House (I. E. Van Dusen, manager): Hi Henry's Premium Minstrels opened the season at this theatre on the 8th to a packed house.

HUDSON.

Opera House (E. Waldron, manager): Help Wanted drew good house on the 7th. The piece is fairly staged and presents many laughable features. Miss Gilroy, the pretty soubrette, deserves special praise for her clever acting, Grace Moore and Millie Sherwood sharing the honors for their excellent singing.

CATSKILL.

Nelida Theatre (Kortz and Lampman, managers): The season opened Aug. 23 with the Corner Grocery co. to a packed house. The co. gave general satisfaction. Zozo came Aug. 29th to a large house. Help Wanted 6th to a small audience.

ROME.

Sinks' Opera House (E. J. Matson, manager): Pat Muldoon co. played here 5th to a good house.

NIAGARA FALLS.

Park Theatre (Belden and King, managers): The McGibney Family came on the 8th to a well pleased audience. Corner Grocery comes 22d.

OSWEGO.

Academy of Music (Wallace H. Prisbie, manager): The regular season opened at this house on the 5th with Scanlan in Shane-na-Lawn. The house was crowded and every one was pleased. Mantell in Monbars 10th; Muldoon's Comedy co. 13th; Frank Mayo in Royal Guard 14th.

WATERTOWN.

Grand Opera House (E. M. Gates, manager): W. J. Scanlan and co. delighted a large audience on the 4th. His singing was charming and his acting as graceful and powerful as ever. His songs were encored over and over again. Scanlan will always be welcomed as often as he wishes to return. During Fair week Robert Mantell 11th; Frank Mayo 12th; Maude Banks 13-14.

AUBURN.

Academy of Music (E. J. Matson, manager): Kittie Rhoades, supported by a good co., opened a week's engagement on the 3d, and drew good houses during the week.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Frank Mayo in Nordeck came on the 8th to a crowded house, and gave excellent satisfaction.

MATTEAWAN.

Dibble Opera House (W. S. Dibble, proprietor): Help Wanted entertained a fair sized audience on the 4th, and That Boy Next Door came on the 7th.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): Black Flag co. came 3-5 to good business, and deserved much better, as the piece was elegantly mounted and staged.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): W. Scanlan drew well in Shane-na-Lawn on the 3d.

Grand Opera House (Jacobs and Proctor, managers): C. T. Ellis did a big week's business ending 8th. Kimball Merrimakers in Capers this week. Under the Gaslight 17-19.

AMSTERDAM.

Opera House (A. J. Neff, manager): Corner Grocery co. came on the 10th; Maude Banks, in Ingomar, 11th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Charles L. Andrews' Michael Strogoff co. appeared on the 8th to a good paying house, despite inclement weather. This season's co. is greatly superior to that of last.

Items: Florine Arnold, who appeared in Her Husband 7th at Brockton, Mass., to big business, is the sister-in-law of Manager Will G. Andrews, of the Michael Strogoff co.—The new curtain and scenery give perfect satisfaction and excite general admiration.—Herman Ehrcat, of the Strogoff co., sends regards to the Giddy Gusher.

NORTH CAROLINA.

DURHAM.

Stokes Opera House (J. T. Mallory, manager): Newton Beers opened the season at this theatre on the 3d with Lost in London to a fair-sized house. The performance was not very satisfactory.

OHIO.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): The Lyons Comedy co., in The Daughter of the Regiment, played a benefit for Union Veteran Union to a large audience 3d. Cora Van Tassell was here 7th. Helen Blythe comes 14th. Murray and Murphy 19th.

Item: Frank Knox, a Mansfield boy, who has been on the stage for the past two years, and who has made rapid advancement, played Davy Crockett Aug. 30, assisted by the Lyons Comedy co. Mr. Knox is with the Brown Comedy co. this season, but expects to have a co. of his own by next season.

LANCASTER.

Chestnut Street Opera House (Frank Matt, manager): Chas. E. Verner in Shamus O'Brien opened this theatre on the 5th to a crowded house. Frank Matt, the new manager, is well known to the profession as a gentleman and a thorough business man.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): The season at this theatre opened to big business 6th, with Russell and White in Muldoon's Picnic. The show was poor.

WARREN.

New Warren Opera House (P. L. Webb, manager): Al G. Field's Minstrels came 5th and gave a good entertainment. In spite of the inclement weather there were over 600 people in the house.

BELLEFONTAINE.

The Grand Opera (Geo. W. Guy, manager): The season opened at this theatre with W. H. Powers' Ivy Leaf co. to a good house. The play and co. were very good and gave general satisfaction.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): A good-sized audience braved the rain to look at A Hole in the Ground 5th. It is well for the comedy that so good a comedian as Geo Richards has so much to do and say, and that a prominent part is given to the sprightly and pretty Nettie Lyford. Her song, "The Traveling Man," is gracefully sung and is set to a catchy air. Frank Lawton, the cheeky and ambitious station-agent with his remarkable whistle, Fanny Stevens the operator, who, by the way, hadn't enough to do, and Daisy Hall, were especially to be noticed. The play was a great hit here.

The People's Theatre, with a coat of white and gilt, rechristened the Bijou, has been leased by J. M. Ramsay and J. C. McCue, who promise us a first-class theatre, playing standard attractions at popular prices, under the management of John G. Scorer. Additional exits have been provided, new approaches to the gallery, new scenery painted, and two boxes added. The opening date has been fixed for Nov. 12.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): Powers' Ivy Leaf co. opened the regular season here to a large and well pleased audience on the 6th. Our Irish Visitors by Murray and Murphy 8th to fair house. Helen Blythe 12th. She ought to do well financially at least, as this is her former home.

NEWARK.

Opera House (J. H. Miller, manager): Despite the rain and disagreeable weather Fisher's Cold Day co. opened this house to a large audience on the 5th. The co., although not as good a co. as played here last season, seemed to give satisfaction.

TIFFIN.

Shawhn's Opera House (E. B. Hubbard, manager): Powers' Ivy Leaf opened the season at this theatre on the 6th. The scenery is new and much finer than last year. Murray and Murphy came on the 7th to a good house. The principals are, as usual, good, while the support is very poor.

PIQUA

Conover's Opera House (W. G. Conover, manager): The Opera House was opened Aug. 31 and Sept 1 by the New Orleans Juvenile Opera co. in Giroff.-Girofla, Mikado and Mascotte, all of which were rendered very well. Thayer's Comedy co. were here 3-4 to fair business in Crimes of a Great City and Eagle Eye, the Scout. The co. contains some good people. Manager Conover has first class attractions booked, and from all appearances will have a profitable season.

SPRINGFIELD.

Opera House (Fuller Trump, manager): Charles Erin Verner in Shamus O'Brien 4th to fair business. The co. supporting is an excellent one. Katherine Walsh was effective, and evinced considerable power as an emotional actress. Sadie Scanlan was bright and winsome. W. B. Cahill was roundly hissed by the gallery gods for his natural portrayal of the relentless spy and informer Minnie Maddern 19th. This house has been beautifully decorated.

BUCYRUS.

Opera House (V. R. Chesney, manager): Powers' Ivy Leaf co. gave very satisfactory performance on the 5th to moderate business. Helen Blythe 15th.

DAYTON.

The Grand (Reist and Dickson, managers): Charles Erin Verner came on the 3d in Shamus O'Brien to good business, but gave only fair satisfaction. A Cold Day co. drew fair sized audiences 8th and matinee, and gave a very clever performance. The co. is small, but embraces a number of good specialty artists. The singing is good and the costumes elegant. The co. is by far the best that has yet appeared here in this skit.

Items: Prof. Eugene Kenney, of this city, is musical director of A Cold Day co. He was busy shaking hands while here.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): The Hungarian Musical and Specialty co. to only fair business Aug. 27-30, owing probably to the oppressive heat. Their visit was indeed a treat to the music-loving people of our city, and their music was well rendered and executed and was hugely enjoyed by all who attended their performances.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): Held by the Enemy was produced for the first time in this city to a fair but well pleased audience 5th. The exciting situations and realistic scenic and mechanical effects were especially noteworthy and evoked appreciative applause. The simulation of the clatter of hoofs upon the pavements produced by galloping horses, introduced in the action of the play, was both novel and realistic. The co. deserve unstinted praise for the generally good work done by them. James C. Roach in his domestic drama Dan Darcy drew fairly well on the 4th. His support was excellent in every respect, and the play was pronounced one of the best.

TITUSVILLE.

Opera House (C. F. Lake, propristor): Helen Blythe, as Catherine Howard, came on the 4th to fair business. The co. gave satisfaction. Grandfather's Clock to medium sized audience 7th. Extremely bad weather the cause. The play was warmly received. Will C. Cooper, the author of the play, in the leading character of Christopher Cross, and T. J. Herndon, as Rev. Silas Baldwin, deserve special mention for the naturalness of their work. The singing by the Bijou Quartette was very good, receiving many encores.

ERIE.

Park Opera House (Wagner and Reis, managers): Helen Blythe in Catherine Howard; or The Tomb, the Throne and the Scaffold, came on the 7th to good business. This was Miss Blythe's first appearance in Erie and her future status as a deservedly popular visitor is assured. Her fine acting and very powerful interpretation of the character assigned to her, together with her natural gifts and graces of person, presence and manner, completely won her hearers from the first. Of the support the Athewold Duke of Northumberland of J. F. Br

NEW YORK MIRROR

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - SEPTEMBER 15, 1888.

MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:

Ashbrook, Florence
Adams, Jas. H.
Aborn, Sargent
"Amateur."
Arnott Co., Louise
Among the Pines, Mgr.
Andrews, Char.
Archer, John
Abell, Floride
Benedict, Arden
Bryton, F.
Bird, Edith
Braham, John
Bancroft, Helen
Brien, Jos. F.
Bedell, Miss
Brennes, M.
Bacon, Chas.
Bernsburg, Katie
Byrdsall, Frank
Brandon, Olga
Canby, A. H.
Carlyle, Marie
Corbyn, Sheridan
Cassbridge, A.
Clark, Harry C.
Carleton, H. G.
Canfield, W. F.
Considine, Georgie
Cooper, George S.
Collins, J. J.
Clarke, Marlande
Coleman, Edward
Clifton, Geo.
Claybugh, Ed
Castleton, Mgr. Kate
Charles, Mark
Crabtree, Lotta
Cole, Edward C.
De Belleville, F.
Desmond, Helen
Dempsey, Louise
Dockstader, C. R.
Dashwood, H. C.
De Wolf, Lillian
Davenport, Fanny
Durham, Sidney
Dow, Ada
Delhaur, Wm.
Davis, Harry A.
Doree, Nadage
Dayton, Mr.
Dishon, Frank
De Schmidt, Louis
De Bar, Blanche
Kilich, John
Elliott, W. T.
"Exchange"
Franklin, Frankie
Faucett, Owen
Farrar, Carrie E.
Fleming, Clarence
Fisher, Alice
Fulford, Robert
Fox, Chas.
Fleming, W. J.
Fraser, Knowlan
Gray, Alice
Grady, Albert
Gillette, Fanny
Grove, Ernest L.
Heavy, A. J.
Hillis, Ozane
Haisman, Rosie
Husted, H. E.
Henry, Mrs. F.
Hanley, L.
Hyden, Lou.
Holloway, W. H.
Hall, Josie
Hall, J. C.
Howard, Susie
Hadley, Lilian
Hardy, Fred.
Irving, Phil. H.
Jeffries, Maud
Jarbeau, Vernona
Knowlton, Geo. E.
Kennedy, J. J.
Kenney, Mr.
Keane, Jos. H.
Lyon, Esther
Larrabee, L. L.
Lykens, W. L.
Latour, Madam
Laine, J. H.
Lodge, Ben.
Lansing, W.
Lunex, G. H.
Lewis, Horace
Laurence, Fred.
Leonard, Jennie
Linton, H. J.
Liberati, Sig.
Leigh, Margaret
Levy, Joseph J.
Leland, Matt
Lawrence, Fred.
Martinez, Dickie
Marlowe, Virginia
Murphy, M. J.
Myers, H. J.
Maybeer, Miss S.
Mitchell, Maggie
McCloy, F.
Mestayer, W. A.
McDowell, M.
MacDonald, P. A.
Murray, J. D.
Mullay, J. C.
Murray, F. P.
MacCollin, A. W. F.
McLeod, Wm. H.
Miller, Leslie
MacGeachy, Charles
Morris, Clara
Mackey, J. A.
Mills, Geo. C.
Murphy, Joseph
Mortimer, Chas.
Nelson, Alex
Norton, J. W.
Newcomb, Gussie
Nelson, Ned
Norris, L. B.
Neville, Dottie I.
Owen, W. R.
Oudin, H.
Osborne, Rose
Ogden, W. R.
Pemberton, W.
Pierce, Margaret
Pitrot, Richard
Pitcher, F.
Phillips, Mr.
Price, E. D.
Powers, W. H.
Patterson, Mgr.
Pomeroy, Louise
Perkins, Eli
Rareshide, G. H.
Russell, Hal
Rodgers, Catherine
Redford, Ed. E.
Rahn, Oscar
Robinson, S.
Rising, W. S.
Russell, F.
Rodgers, Allen
Rosenbaum, E.
Robertson, N.
Rirlly, Pat.
Rose, F. O.
Robb, J. H.
Rieser, Julius
Robson, Stuart
Roosevelt, Blanche
Rue, Ed
Richmond, S.
Sampson, W. C.
Story, Flora C.
Shoader, P. W.
Stuart, Wm.
Serrano, I. K.
Stinson, F. A.
Seable, Della
Seely, W.
Sandford, Fred. S.
Seymoure, Effie
Storckosh, Edgar
Solomons, J. A.
Stair, E. D.
Schonberg, James
Spenser, W.
Slater, Jos.
Southerland, A.
Smith, Tony
Sydney, Myra
Sylvie, May
Savers, Henry J.
Sage
Strakosh, Max
Tuthill, Benj.
Taylor, John P.
Trousdell, Chas.
Tobin, M. W.
Voss, W. L.
Vila, Sam. B.
Verne, Harcourt
Willard, Charles
Wheeler, W. C.
Wheeler, Dave
Wetherill, Mr.
Watson, Harry
Winslow, H. H.
Waters, Joe
Whelan, M. M.
Warren, Ed.
Walker, Smiley
Waghenhals, L.
Whitecar, W. A.
Wellington, Virginia
Xanten, Wm. A.
Young, Edwin
Zimmermann, E.

Close up his eyes, and draw the curtain close,
And let us all to meditation.

Henry VI.

**** The New York Mirror has the Largest Dramatic Circulation in America.*

Wait for Results.

Every new effort which has for its aim the improvement or development of dramatic art deserves encouragement, if not assistance. The spirit of prejudice and aggressiveness dominating certain minds frequently leads to irrational opposition where such efforts are concerned. The Madison Square Theatre school of instruction is an example. It has scarcely come into existence, and yet columns have appeared in the newspapers fiercely antagonistic to the whole idea.

Naturally, the soundness of the methods to be employed by the Director, as described by him, are legitimately open to criticism and discussion in advance. They are tangible, and they are sufficiently dissimilar to the methods hitherto in vogue to awaken inquiry and stimulate speculation. To that there can be no possible objection, but to the pessimistic predictions of prejudiced press and professional prophets exception may justly and emphatically be taken.

Time enough to condemn the Madison Square school if it fails to accomplish the purpose for which it has been established. It cannot be judged until it has produced results. The results will then be placed in evidence.

Meantime the experiment is deserving of encouragement and a fair trial. In purpose it is worthy of commendation; in theory it gives excellent promise. It is the first and we believe the only unsubventioned dramatic school founded for any other than a mercenary object. The scholars pay nothing—some of them are paid. They are to be trained by a professional, who is at once distinguished actor, author and stage manager. Their schoolroom is the theatre itself; their progress to the professional stage is to be governed by their talent and the rapidity of its development; their practice will be obtained from regular rehearsals and public performances.

There never has been such a thoroughly practical school of acting devised before—that much can safely be said now. Let us wait, in a hopeful spirit, to see what the harvest will be.

Lester Wallack.

The death of Lester Wallack, much as it is to be deplored for personal reasons, could not have happened more opportunely when we consider it in connection with his public career. Mr. Wallack's intention of returning to the stage, had he lived, would, with his failing powers most probably have dimmed the memories of his former achievements and withered the laurels he won so well and wore so bravely.

The manner of his death was enviable; he passed painlessly from the day of reality into the night of the unknown, surrounded by his family, lamented by thousands of friends and admirers. Fate did not permit him—as it has permitted some famous actors of the past—to lag superfluous on the stage, and afford to the public a sad contrast between past and present, an example of the pitiless ravages wrought by man's ruthless and relentless enemy.

His professional life had reached its complete maturity. After years of faithful service, which had its ample reward, this career was magnificently rounded by the most remarkable and notable public and professional testimonial ever extended to any actor in the history of the American theatre. That superb tribute properly and adequately closed Mr. Wallack's connection with the stage.

In private Mr. Wallack displayed many excellent qualities. His polish, urbanity and generosity were proverbial. He was a man of the world in the best sense of the term, and his acts were usually prompted by a nice regard for the feelings of others. There in lies the distinguishing mark of gentle breeding; a gentleman, whatever may be his sphere or circumstances, differs from the rest of the human kind in that essential. Those that were so fortunate as to know Mr. Wallack intimately unite in commending his gentleness and courtesy. Toward the members of his company and his other employes, he was firm but invariably kind. It is a fact that nearly every person associated with Wallack's Theatre, during the many years of its establishment, was attached to "The Guv'nor," as he was affectionately called.

Playgoers—particularly old playgoers—hold the name of Lester Wallack in very high regard. And justly so, for no man in his time did more to elevate and refine the tone and character of dramatic entertainments. He was the first New York manager to appeal directly to the support of the polite public. He erected a standard of taste in high comedy and high comedy acting which gratified the requirements of the most intelligent class, and gave a wonderful lift to the metropolitan stage. Dramatic skill, refinement and breeding found a permanent abiding place in his theatre, and for many years, under all the varying conditions and changes of public taste, he successfully maintained the style and stability of the admirable policy which he was the first to adopt.

Wallack's became the home of splendid traditions, the criterion of fine taste, the pride of the city. The director's consistency and conservatism for a long time held it proof against every degrading tendency and every gross and ephemeral diversion of popular fancy. For years it enjoyed a degree of favor with our wealthiest and most refined people which no other theatrical establishment was able to seduce away. Although other theatres with similar aims came into existence, Wallack's continued to retain its unique and proud position, and Wallack's select *clientele* remained faithful in its allegiance.

How long this state of affairs might have lasted, had not Mr. Wallack made two false and fatal moves, it is impossible to say. The first mistake was a break in the previously accepted policy which occurred at the Thirteenth Street house. The second was the removal thence of the stock company to the new edifice at Thirtieth Street. The change in policy began with the production of The Shaughraun, a good play, but of a kind vastly inferior to the Wallack standard. Its run was long and prosperous. Dazzled by the great profits of the undertaking the manager proceeded to describe eccentric circles in the production of claptrap English melodramas and farce-comedies of the suggestive order. These pieces were cheap in texture, but large outlays were involved in the mounting of many of them.

Under these conditions the ranks of the old guard of supporters became decimated, and sporadic and spasmodic revivals of the old comedies failed to rearouse their loyalty. Mr. Wallack was now the manager of a first-class theatre, maintaining a first-class company, but devoted to third-class plays. For this latter form of enterprise he was unfitted by taste and training, and he saw many obscure but shrewder men prospering in the field where he courted financial and artistic disaster.

The uptown move, without the old *clientele*, was hazardous. The new theatre and its appointments were sumptuous, and the expenses, under the generous Wallack *regime*, so large that the margin for profit was infinitesimal. Disappointments continuously accompanied the several seasons at this place, until last year, after five unprofitable seasons, Mr. Wallack handed it over to the tender mercies of a reckless theatrical "plunger," whose paucity of knowledge and infirmity of judgment led to ignominious failure. When the theatre again becomes the home of a permanent company it will bear another's name.

Mr. Wallack, during the later years of his management, was censured because of his alleged prejudice against American actors and American plays.

It is true that from his personal bias and affiliations Mr. Wallack extended greater hospitality to imported than to native players, but it is also true that during the past quarter of a century there have appeared on his stage many more American actors, illustrious and humble, than is generally conceded.

His antipathy to American plays was undoubtedly based on the fact that the majority of his experiments in the direction of home products were unsuccessful. Mr. Wallack, in consequence, condemned native authors instead of his own illjudgment in selecting from their wares. And yet the English failures in his experience greatly outnumbered the American failures.

But after all it is not on grounds of patriotism that Mr. Wallack's services as a manager should be estimated. Art, it must be remembered, has no nationality. All that the friends of the American drama and the American dramatist can justly ask and expect is the encouragement of that which gives promise, and the impartial recognition of merit. It is thus that the American drama will be developed—not by depriving ourselves of the benefits of foreign achievement. Free trade in dramatic products cannot fail to stimulate our own producers, providing the market is open and not polluted by unfair preferences in either direction.

We cannot kill good American work by letting in good foreign work; we cannot make a national drama by closing the doors of our theatres against the drama of other countries. Shakespeare, the man, was English; Shakespeare, the poet and playwright, is universal.

Recollections of Mr. Wallack as an actor are linked with the most notable comedy performances this city has seen during the past four decades. In the full meaning of the term he was not a great actor, and yet his loss is irreparable at the present moment. He occupied a position that was *sui generis*.

His powers were limited in scope; he was not, strictly speaking, versatile; his gamut was narrow. But how brilliantly, gracefully, and unapproachably he adorned his own especial field!

Was there ever an actor who could compare with him in the portrayal of the dashing rake, the nonchalant exquisite, the man in whom courage and gallantry are equally blended? Where was there such an Alfred Evelyn, Captain Absolute, Charles Surface, Dazzle, Prosper Couramont, Citizen Sangfroid, Doricourt, Eliot Gray, Henri Beauclerc, Young Dornton, Jack Poyntz, Marlowe, Rover, Coldstream, Viscount de Ligny, or Colonel White? Whether he happened to be the lover, pleading and winning his cause by wit and tenderness; the scapegoat, whose very faults were charming; the society adventurer, playing his cards with gentlemanly skill and cunning; the cynical man of the world; the redoubtable military "masher," or the romantic idol of youthful passion, he was always handsome, delightful, perfectly at home.

He possessed, even to his last public appearance, the personal attributes which are conceived, but seldom found, in the sprightly or amorous heroes of high comedy and romance. His bearing and manner were as *distingue* as his face and figure, and his speech accorded with them. "The glass of fashion and the mould of form," his name will go down to posterity associated with everything that is well-bred and elegant in high comedy. His repose was perfect, his assurance boundless. So great was his self-control and his artistic resource that no mishap was ever known to disturb the serenity of the one or exhaust the variety of the other. This imperturbable confidence, allied to his natural advantages, was peculiarly valuable in representing the characters to which he confined himself, and it in no sense detracted from the agreeable charm of his presence.

He did not impersonate—he exhibited his own personality, his own manner through the medium of the roles he assumed. Deep sentiment was not his forte, but he could, on occasion, touch a plaintive or pathetic chord with tender hands, and rise to the requirements of a not too intensely dramatic situation. But his strength lay especially in his power to put an edge on wit and barb the shaft of satire, while it was his happy gift and privilege to wreathe thousands of lips with smiles,

The man—layman or actor—who in his lifetime evokes more laughter than tears is a benefactor to humanity.

Mr. Wallack's fame was national but his professional popularity was distinctly local. His drawing qualities seemed to be inseparable from his own theatre, and his success as a star in other cities was strangely inverse to his popularity at home.

The death of Lester Wallack ten years ago would have left a gap that could not have been filled in New York theatricals. Now the loss of such an actor is irreparable, but his legitimate successor as the leading stock theatre manager of this city has fortunately appeared. In the theatre Mr. Wallack founded we can confidently look for the perpetuation of the high aims and noble traditions which were connected with the major portion of his distinguished career.

Something New in Fraud.

A letter has been sent to us whose contents reveal a new branch of managerial enterprise. It reads thus:

NEW YORK, Sept. 8, 1888.

Editor New York Mirror:

DEAR SIR:—Will you kindly answer the subjoined query in your next issue? It is of interest to many.

A company opens its season out-of-town by giving a matinee and evening performance for the public. Can this be considered a dress rehearsal? The railway fare and board-bill are defrayed by the manager, but the labor of the company is not paid, for the reason above stated. Many of the members are poor and work from necessity, not from choice.

Is such an engagement legitimate? Does it not flavor of a skin game—if you will pardon the vulgarism?

PROFESSIONAL.

The vulgarism, in this connection, is entirely pardonable—it is a "skin game," if ever there was one.

The manager who would stipulate two public performances without salary should be properly classed with the proverbial individual that stole the pennies from off his dead grandmother's eyes. But the manager who takes out a company, and without previous agreement claims the right to call the opening performances dress rehearsals for the purpose of cheating his actors out of a portion of their salary, is a common swindler and fraud who ought to be prosecuted as such.

The dishonest character of the proceeding in question is as plain as print. Our correspondent—who by the handwriting is evidently a woman—ought to have known as much without any inquiry, for it needs very little intelligence to discriminate between that which is clearly right and that which is patently wrong. But having made up her mind to ask for an opinion, she ought also to have made public the name of this contemptible scamp.

LENNON.—Nestor Lennon has been released from his contract with Augustus Pitou for the support of W. J Scanlan, in order to play his own part, General Delaroche, in Paul Kauvar. Mr. Mackaye says that had it been written expressly for Mr. Lennon it could not fit him better. He is giving it additional strength, by the way.

Personal.

LELAND.—Mrs. R. M. Leland is a passenger by the *Arizona*, which is due here on Sunday.

BOSHELL.—Ada Boshell, who made such a success with the Bunch of Keys last season, is at liberty.

YOUNG.—Mary Young is reported to have made a success as Hettie Preene in Jacobs' Lights o' London.

MORETTI.—Eleanor Moretti is still very ill. Her part in Siberia has been very acceptably played by Lisle Leigh.

MAGNUS.—In Julian Magnus Frederick Warde has found a clever journalist and a popular man to do his advance work.

FLORENCE.—W. J. Florence and his company leave the city to-day (Thursday) for Toronto, where his season begins next Monday night.

GRISWOLD.—A. Miner Griswold, the well-known "Fat Contributor" and editor of *Texas Siftings*, is going to give a humorous lecture entitled "Queer Folks" this season, under the management of J. B. Pond.

HOUSTON.—Edith Houston will return to the stage this season after an absence of three years. That time has been given to music, painting and modeling.

COGHLAN.—Rose Coghlan has begun rehearsals of her brother's play, Jocelyn. The production will occur at Mr. Miner's theatre in Newark on the first of next month.

WILLETTS.—Maud Willetts, the English comedienne, engaged by Harry Mann for Evans and Hoey's company, arrived here on the *City of Richmond* last Sunday.

GRISWOLD.—Gertrude Griswold has been engaged by Rudolph Aronson for the leading prima donna role in Gilbert and Sullivan's new opera, to be produced at the Casino about Oct. 15.

DAVENPORT.—Fanny Davenport is expected to arrive here about Oct. 1. She will open her season under the management of Klaw and Erlanger at Rochester on the 15th of that month.

BOOTH.—Edwin Booth opened his season at the Warder Grand Opera House in Kansas City last Monday night. It was the thirty-ninth anniversary of his first appearance on the stage.

TANNEHILL.—Ed. D. Tannehill was presented by his wife on Thursday last with a boy, weighing six pounds. Mother and son are doing well. The new arrival has been named, by its grandmother, Grover Cleveland.

ALLEN.—Viola Allen appears to have made an agreeable impression on Boston critics and playgoers by her first appearance as the Museum's new leading lady. She is a charming little actress, in whom are richly blended intelligence and artistic feeling.

O'NEILL.—Annie O'Neill, a picture of whom we print this week, has joined Edward Harrigan's company this season, and may be seen as Bianca Giliano in Waddy Googan. Miss O'Neill, a tall, slender, sweet-faced young woman, is a native of this city, eighteen years old, and a daughter of Robert O'Neill, formerly one of the staff of the New York *Star*, when Joseph Howard was its editor. In very early life Miss O'Neill gave evidence of dramatic talent, which was conspicuously shown in amateur circles in Brooklyn and Williamsburg, at entertainments given under the auspices of the Leonarde's Society. She has been but one season on the stage, and did excellent work with Mansfield's company in Prince Karl, Monsieur and The Parisian Romance.

Theatrical Hustling.

It is a question where the verb, "to hustle," as applied to human beings, first came into general use, but it is safe to assert that the theatrical profession has adopted the same very generally to its own requirements and purposes. There are few people in this world who are obliged to hustle more than the poor actor and the poor manager. The sight of one of the latter looking about for necessary booking a week or two ago threw a variety manager into a state of reflection.

"I wonder," he cried, "when the days of 'hustling' will be over? A man comes to town and fills up the ears of reporters with the stories of the great business he has done on the road. Suddenly, even in the very midst of his talk, he learns that he must act quickly if he would fill his next date. What does he do? Is he ashamed after telling these yarns to confess that he has lied? Not a bit of it. Up he goes to a brother manager or to some friend with money, unbosoms himself, and figuratively throws himself on his knees before him. Generally his request is granted. It's a strange circumstance, too, how poor New York managers are as far as ready money is concerned. I suppose it pays not to have too much money lying around loose, but I have known a manager, whom you would suppose was actually swimming in wealth, to 'hustle' about himself for the small sum of $300 when it was called for from him at an unexpected time."

Why, of Course.

MARSHALLTOWN, Iowa, Sept 10.—The new theatre, the Odeon, was opened to-night by Conried's English Opera company, in The Gypsy Baron. The house was packed with an audience composed of the elite of this city and vicinity, who were highly pleased with the splendor and comforts of the Odeon. The company's rendition of the opera was entirely satisfactory. They will appear to-morrow evening in Amorita.
CHARLES A. DRUELL.

LOUISVILLE, Ky., Sept. 10.—The chestnut expression of hundreds turned away won't do, as thousands were turned away from Harris' Theatre by the Wilbur Opera company and Susie Kerwin on the opening day in Merry War. C. S. CLARK.

CHICAGO, Sept 10.—The Criterion opened its season to-night with the Templeton Opera company to standing room only. Crawford Emmas.

PROVIDENCE, R. I., Sept. 10.—Aug. Daly's Academy of Music House opened this evening with As Ships that Pass in the Night, were produced, who sets a Providence audience wild with delight, Cleveland Bacon Leads turned away. Leader.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

The advent of Mr. Daly's company in Paris—which they converted into a brief stand for the benefit of the American colony—woke the *Herald* up, as foreign matters generally do, and so we were treated here in provincial New York to a cabled series of interviews with its members. Mrs. Gilbert said that the Scotch can see a joke; Mr. Lewis told how he had discovered a Capuchin monastery where ladies were not admitted; Mr. Skinner sagely observed that there is no room for the legitimate drama in America yet; Mr. Drew didn't think that the Yankee twang is common among "our best American ladies;" Mr. Fisher protested that he had been charged 6f, 50c, at the Jardin de Paris for two little glasses of French champagne, and many other sapient observations whose weight and consequence must have imbedded the Commercial Cable in the bottom of the Atlantic.

* * *

Miss Hood confessed that she was too young and inexperienced to tell what she thought of stage loves and stage marriages, but these objections were not shared by Miss Rehan, who waxed eloquent on the subject when the conscientious interviewer introduced it. She said that she shared the opinion of the playwright who wrote "An actress and her husband set me thinking of a rose and a caterpillar." Miss Rehan further asserted that it is a mistake for actresses to marry—at all events, young, because "it destroys the spectator's illusion to know that the heroine he has been feasting his eyes on is the mother of six children. Besides, marriage must distract a woman from her art. However, if I must answer the question, I do not approve of actors and actresses marrying. It nearly always ends in separation."

* * *

Presumably Miss Rehan was serious in the expression of her views on this subject. She must have been aware that they were going into print and that they would be widely read She is certainly entitled to entertain independent opinions, and to publish them if she chooses. But the particular opinions I have quoted are based on false grounds, and are reasoned so shallowly that their error is worth pointing out. What, for instance, the spectator's illusion has to do with an actress' domestic surroundings is an unfathomable mystery. Wise and right-thinking people have said again and again that the public has only to do with the player in his or her professional capacity, not with his or her social and domestic affairs. It has been conspicuously demonstrated time and again that personal character and personal circumstances neither enhance nor dispel artistic illusion. I can only recall one possible exception to this rule—Violet Cameron, whose nauseous entanglements were paraded by an equally culpable press before the eyes of the community every day during her engagement at the Casino, and even here it is doubtful whether the result would not have been different had her ability equalled her notoriety.

* * *

Miss Rehan will probably admit that maternity does not disillusionize the spectator who enjoys the work of Agnes Booth, Maggie Mitchell, Kate Rankin, Annie Florence, Helena Modjeska, and many other distinguished women on the stage to-day. It is none of the public's business whether an actress is a wife and a mother, or whether she isn't, and except in those theatres which deal in personal exhibition instead of artistic personation and which cater to the mob that finds delight therein, the public doesn't consider the matter one way or another.

* * *

If the question of personality, however, were indeed to enter in at the back door of the theatre to govern or season the admiration of the spectators, I rather think the great conservative, respectable element among playgoers would find no cause for cavil in the women who supplement honorable artistic achievement by surely no less honorable wifehood and motherhood. Make no mistake: there is nothing in the legitimate requirements of the stage antagonistic to the development of the highest ideals and aspirations which humanity holds in common. Were Miss Rehan's view followed out to its natural conclusion the public would not tolerate many women before the footlights who now flourish there by the warrant of their talent or genius and in spite of their depravity. If the spectator does not arrogate to himself the right to hiss the immoral woman off the stage he certainly will not, on the other hand, sneer when he learns that the lovely heroine has six children, for that fact impairs neither her loveliness nor his enjoyment of her work. Marriage has never been known to seriously distract a woman from her art. The amount of leisure that the single actress has at her disposal might be profitably and pleasantly spent in the direction of domestic duties were she married.

* * *

That the theatrical marriage "nearly always ends in separation," Miss Rehan may believe to be true from her own point of knowledge and observation, but it isn't a fact all the same. The professional "marry-go-round," as it has been termed in a spirit of facetiousness, enjoys an undue notoriety whose unwholesome effect is discerned in the popular fallacy that marriage is usually the prelude to divorce on the stage. We hear and read every detail of every case of infelicity in a large profession, but we naturally hear little and read less of the hundreds of theatrical men and women who go on year in and year out participating in the serene and placid happiness of wedded life and the family relations. Perhaps when Miss Rehan has thought this matter over a second time in the light of fairness and without bias she will alter her opinions.

* * *

By-the-bye, there is a special point to be remembered in connection with the series of chats to which I have been referring. When an American actor wishes to be interviewed by the *Herald* he must go to Paris.

* * *

The New York correspondent of the London *Sunday Times* asks in a recent letter to that paper: What has become of Bartley Campbell's property? "His profits," says this informant, "as dramatist and manager, before he was declared insane, amounted to at least £100 000, but of this sum nothing could be discovered after he was removed to the asylum. His plays were sold at auction for a mere song. His interest in the Fourteenth Street Theatre was confiscated by his creditors. His wife and family, as well as himself, were supported by the Actors' Fund. His executors intend to investigate this matter. Some traces of a fortune of £100 000 ought to remain, even after it has been dissipated by a lunatic."

* * *

Bartley Campbell was at one time in receipt of a handsome income from his plays, which formed the major part of his property. He never at one time had £100 000; I doubt if he ever possessed $100 000 Mr. Palmer, as receiver of the estate, has brought suit for possession against the occupants of the Fourteenth Street Theatre. An effort was made to annul the sale of the valuable plays which were bought at ridiculous figures at a public sale several years ago. The Actors' Fund never was asked for and never paid a penny toward the support of Mrs. Campbell and her family. It defrayed the expenses of the playwright's maintenance in Bloomingdale and afterward at Middletown, a portion of the time with the assistance of the Elks. Mr. Palmer, who took the receivership simply out of sympathy with Mrs. Campbell and her children, has managed to get a sufficient income from the estate to provide for their wants. Poor Campbell was undoubtedly unbalanced mentally for months before he entered the asylum. It was during this period that he squandered a portion of his money, and was led into ridiculous ventures which swallowed up a good deal more.

Waddy Googan is All Right.

That Mart Hanley is a happy manager a MIRROR representative who saw him yesterday was perfectly convinced by his smiles of content.

"We had the most brilliant opening in our record," he said, "and Mr. Harrigan never received such a hearty greeting before as he did on the first night of Waddy Googan. As for the piece it is hardly necessary to tell you that no play by Mr Harrigan has taken better. For the first time in years there was no call for the company the next morning.

"Now, there is no harm in a rehearsal, for where there are so many characters it is easy for one to be given too much to do and say and another too little But this time we have had nothing to cut out—not a line to be added In fact, there have been no changes whatever. We got out earlier, too, than ever before, and there wasn't the usual wait until after midnight.

"From the indications at present—the house is packed nightly and we have to turn them away—the piece will run easily up to the holidays"

Two Auspicious Events.

Arthur E Miller, manager of Miss Maddern, arrived in this city from Philadelphia on Monday, quite elated over two recent events, the success of his star in the City of Brotherly Love on Saturday night and of Lady Jemima on the evening before. As was natural he spoke of the latter event first:

"We produced the new play by Noel Grant at Yonkers on last Friday night, and were quite happy over the result. The first and second acts went with the same rush that Lord Chumley did on its first presentation, and were very successful indeed The third needs some alteration. When that is effected it will be Miss Maddern's most successful play.

"Miss Maddern's acting in the character of Jemima, as an original creation, will stand alongside of Joseph Jefferson's Rip Van Winkle with credit. Her first appearance in the scene, where she plays the part of her own maid, created quite a sensation, her make up being a decidedly novel one. John Jennings created the role of an old Englishman in his second childhood, and undoubtedly did in it the greatest work of his life. Individual hits were also made by William Faversham, Cyril Scott and Harry Davenport. The entire company have character parts, and they are all well fitted.

"On Saturday night Miss Maddern opened the new Standard Theatre in Philadelphia, and in spite of the pouring rain the house was packed. This theatre is the first one built there in accordance with the new fire laws. At the end of the second act Miss Maddern was presented with the largest floral tribute ever given to anybody on the stage—a white horse seven feet long and sixteen hands high. At first she did not know whether to laugh or not. Then she ran her fingers through her hair and smiled as the curtain fell. At the end of the performance there was a banquet at which covers were laid for twenty people. The builder and the manager of the theatre were guests, and among others Miss Maddern and myself offered toasts looking to the future success and glory of the new house."

Bandmann's Unpleasant Experiences.

A reporter for this paper met Louise Beaudet, Bandmann's leading lady, the other day. As might be guessed there was much to be told of the London production of Jekyll and Hyde, and the tale of persecution which ensued seemed almost endless. It was evident from the story, however, that there was little left undone on the other side to make Mr. Bandmann wish he had remained in America.

"There is one thing I would like to make clear before I start out on this account," said Miss Beaudet to the reporter. "All these charges of spite on the part of Mr. Bandmann are as false as can be. Mr. Bandmann did not go to London to spite Mr. Mansfield—Mr. Mansfield went to London to spite Mr. Bandmann. The latter had made all his arrangements to go away and the fact was known to a number of people, among others Mr. Mansfield, long before the latter had received the offer of the Lyceum in London from Mr. Irving.

"Another little point I would like to make clear: Some people have been fooled into believing through Mr. Mansfield's clever advertising that that gentleman was playing the only authorized Dr. Jekyll and Mr. Hyde. Now let me tell you what Mr. Mansfield did. He had a dramatization made of Mr. Stevenson's book, and never paid one penny to the English writer until Mr. Bandmann performed his version. Mind you, I do not say that he should have done so. He was free to do it or not as he pleased, but when did the virtuous spasm strike him? Why, when Mr. Bandmann came out with a version of his own.

"Now the real motive of Mr Irving in taking up Mr. Mansfield—and, by the way, I suppose you know that the English manager had to have a check for $10 000 from Mr. Jordan, the Boston dry goods merchant, Mr. Mansfield's backer, before making him the offer of his theatre—was not for the purpose of 'boosting' Dr. Jekyll and Mr. Hyde into public favor, was not for the purpose of making a grand success of Richard Mansfield. Do you know what it was? It was the fear that Mr. Bandmann would get his old hold on London. Such little-mindedness as Mr. Irving exhibited you would hardly believe could possibly come from a man of his acknowledged position. The English press saw it, but they only hinted at it, and now they are laughing at the way in which Mr. Mansfield has been made a catspaw. We lost money, there is no denying that, but it is not one-tenth of what Mr. Mansfield will lose It is claimed that he has already lost about £3 000 He is under a running expense of about £80 a night, and there were nights when there wasn't £5 in the house. Why the piece failed with him no one knows. They are rehearsing another play now. They have only four or five pieces, and that will not be enough.

"Now, as to the legalities which cut short our run. The suit against us was not instituted by the novelist, Stevenson, who is Mr. Bandmann's friend, but by the Longmans, English publishers of the work Of course they were incited thereto by the Irving influence, which is something that could never exist in this country. Longmans had purchased the novel and were entitled to protect their work Consequently any colorable imitation of the book presented on the stage could be enjoined In the case of the play taken from Mrs. Burnett's book, 'Little Lord Fauntleroy,' the dramatist had taken whole scenes outright. Mr Bandmann, warned by this precedent, had changed all of the scenes and introduced new characters, making the play quite different from the book But this, of course, made no difference. People hired for the purpose sat in front the first night of our production, and testified that certain scenes were 'colorable imitations.' Mr. Bandmann was brought into court twice, and the affidavits were so numerous that the judge felt himself warranted in restraining him from playing until the question of infringement on the rights of the publishers was legally settled. The argument is to be made in November Whether Mr Bandmann will take further steps against Mr. Mansfield there remains to be seen"

Continuing, Miss Beaudet gave a long history of the persecutions that Mr Bandmann went through after his arrival in England She claims that he received an offer of £2 500 from Mansfield, providing he would not appear For the two weeks that Irving engaged the Opera Comique, merely to hamper Bandmann in his preparations, he had to pay £165 Detectives were watching the movements of both Bandmann and herself, and had been watching them even in America before they started away. They were not given a chance to get their paper out until four days before the opening, and then they were billed over. Altogether, she claims, it was a most malicious persecution.

"We had a lovely voyage over," said Miss Beaudet in conclusion, "and Mr Bandmann has received a number of Percherons he purchased on the other side, by the *Erin* He will take them and his little son to his ranch in Montana at once Mlle. Rhea was a passenger on the vessel with us, and she and I sold tickets for the concert on board, which netted no less than 1 000 francs We shall open our season about November with Dr. Jekyll and Mr Hyde and a new play. It is also among the probabilities that we will have a big production of Narcisse in this city before another year has passed away. The play will be presented with a great cast and Mr. Bandmann has already secured some costumes for it."

Lester Wallack's Obsequies.

During the past week an event has transpired, in the death of John Lester Wallack, that is of great magnitude in the annals of our stage. In the last issue of THE MIRROR was reported the illness of the veteran, but before the paper reached the hands of the newsdealers the comedian was dead.

Mr. Wallack's stage life is familiar history.

Private funeral services were held at the Wallack home, in Stamford, Conn., on Sunday. On Monday morning the public services were held at the Church of the Transfiguration. Long before the hour appointed for the services the streets leading to the little church were fairly packed with people, and it was difficult for those holding special invitations to effect a passage. The Rev. Dr. Houghton conducted the services, assisted by the Rev. F. W. Braithethwaite, rector of St. Andrew's Church at Stamford. The mourners were Mrs. Lester Wallack, her sons, Arthur, Harold and Charles; Mrs. Charles Wallack and son, Mrs. Harold Wallack, Mr. and Mrs. Theodore Moss and children, Mr. and Mrs. Arthur Sewell, Mr. and Mrs. Maurice B. Flynn, Thomas B. Keator, and James Paine. The pall bearers were Joseph Jefferson, W. J. Florence, Henry E. Abbey, William Henderson, Col. John A. McCaull, Edmund C. Stanton, A. M. Palmer, Abram S. Hewitt, Leonard W. Jerome, R. M. Field, Steele Mackaye, John R. Brady, A. J. Dittenhoefer and Aaron S. Bright. Wesley Sisson, James H. J. Scullion, Gus Heckler, Harry A. Rockwood, Digby Bell, De Wolf Hopper, Charles Frohman, E. A. Sothern, Joseph Haworth, Sidney Drew, Francis Wilson, J. H. Hurley, B. D. Stevens, Thomas Manning, Mark Smith, Henry E. Dixey and John H. Ryley acted as ushers. The Actors' Fund was represented by Messrs. Ed. Harrigan, Martin W. Hanley, Harry Watkins, Rudolph Aronson, Harrison Grey Fiske, E. G. Gilmore, Harry Miner, Col W. E. Sinn and Edwin Knowles.

In the church the services began promptly at the time announced They consisted of the brief Protestant Episcopal ritual. The regular choir was assisted by Laura Moore, who sang "Angels Ever Bright and Fair," with exquisite feeling, and Marion Manola, who gave "Nearer My God to Thee." "Abide with Me" was also sung by request of Mrs. Wallack. After the congregation had taken a last look at the features the funeral cortege moved away to Woodlawn Cemetery, where the interment was made.

Among those present at the church were:

Captain Conner, Signor Novello, Mark Smith, Heinrich Conried, Mr. and Mrs. Charles Perry and mother, William Campbell, Rudolph Aronson and father, Mme. Mathilde Cottrelly, Mrs. Mary H. Fisk, Rose Coghlan, Mrs. Louisa Eldridge, Eugene A. McDowell, Amy Lee, Mrs. Barney Williams, Harry Brown and wife, Lillian Chastore, Katie Gilbert, C. D. Hess, Jacob Nunnemacher, W. J. Scanlan, Horace Wall, Mme. Ponsi, Miss H. L. Rich, Mrs. Edward Harrigan, De Wolf Hopper, Digby Bell, Joseph Sparks, Chauncey Maskell, Charles Frohman, R. M. Hooley, A. M. Palmer, E. H. Low, J. H. Ryley, Mrs. W. J Florence, Mrs E. L. Davenport, Lulu Jordan, Harriet Denham Rouse, Mr. and Mrs. J. F. Gillette, James Barton, Jas. Scullion, John Hoey and family, Mrs. Abbey, Mrs. Ravenhill, Dr. Robertson, Joseph Tooker, Gus. Phillips, Albert Ellery Berg, Gus Heckler, Roland Buckstone, J. G. Ritchie, B. D. Stevens, Frank Corbett, W. F. G. Shanks, Col. T. A. Brown, Alfred Joel, Eben Plympton, F. A. Lovecraft, George Francis Train, Henry Lee, Charles Burnham, Clinton Stuart, Cay M. Greene, Mr. and Mrs. E. E. Kidder, Elsie Barnes, Chandos Fulton, Daniel Bandmann, H. A. Rockwood, Berry Wall, Louise Paullin, Walter Perkins, Sam Alexander, Kate Foley, Hattie Delaro, Mrs. Rose Watkins, Ben Baker, Emily Rigl. Helen Cooper Parr, Frank Mordaunt, Archie Cowper. Gus Ptou, Charles Matthews, Charles Chatterton, Netta Guion, Eloise Willis, Philip Goatcher, Henry Hoyt, Susie Russell, Owen Westford. John Farrington, Arthur Rehan, Mayor A. S. Hewitt, Mrs. E. L. Fernandez, Lillie Eldridge, Effie Germon, Mrs. Post, Mrs. Barke., Lilla Vane, Kate Forsythe, Mrs. John T. Raymond, Lizzie Goos, Ida Vernon, Amelia Summerville, Mrs. Thropp, Ralph Delmore, Alice Haines, Lizzie Ingram, Alfred Beverly, Mr. and Mrs. Theodore Moss and their daughters, Mrs. Laura Joyce Bell, Miss Blaisdell, J. N. Patterson, Billy Ricketts, Miss Porter, Miss Vandewart, Mrs. Sydney Rosenfeld, Josephine Knapp, J. B. Miley, J. H. McClellan, Mrs. John Anderson, Major George W. McLean, Dr. E. F. Hoyt, Lysander Moore, Mrs. Annie Yeamans, George Boniface, Gus Pennoyer, Charlotte Thompson, Lorraine Rogers, May Roberts, Joseph Wheelock, Evelyn Campbell, Mme. Marima, W. H. Pope, Price Jones, Eliza Long, Mina Collins, Walter Damrosch, Dan Frohman, May Black, Charles E. Rice, Marsha l P. Wilder, Addie Cora Reed, Mr and Mrs. Billy Birch, Adele Clark, Mrs. Mart Hanley, Rose Wilson, Ed. Knowles, Agnes Herndon, Alice Hastings, Belle Archer, Louis Aldrich, Gabrielle Du Sauld, Roland Reed, F. B. Murtha, Dave Wambold, David Braham, Edmon S Conner, Lysander Thompson, E. G Gilmore, James Jay Brady, William E. Sinn, T. H French, David Frohman and Miss Frohman, T. G Dorrington, Gus Frohman, Stephen Fiske, Dr. Robert F Weir, Maurice Barrymore, Mr. and Mrs Thomas Whiffen, Lew Dockstader, James T. Powers, Isabelle Urquhart, Fred Solomon, Nina Boucicault Edwin Knowles, Simon Fleischman, J. H Hurley, Duncan Harrison, Joel Rogers, Douglas Taylor, Miss Arconne, Mrs. Benj Harwitz and Miss Harwitz, Maurice B. Flynn, Edw. Payson Weston.

Flowers in abundance filled the church and the coffin. Included in the donors were:

The attaches of Wallack's Theatre, Star Theatre attaches, Mathilde Cottrelly, Mr. and Mrs A. M. Palmer, Colonel McCaull, the McCaull Opera company, Rudolph Aronson, the Lambs Club, Thomas F. Barton, Mrs. John Hoey, Henry E. Abbey, Mr. and Mrs. Theodore Moss, Mme. Ponsi, Manager Wilt, of the Pittsburg Opera House; Heinrich Conried, Miss Helen Russell, Mrs. J. Searle Barclay, T. R Keator, Mrs Stevenson, Mrs. William R. Travers and the Little Church Around the Corner.

S Hofheimer, the florist, built the largest design, which was a placque on an easel four feet high, with the words "Vale," from the Madison Square Theatre company

At the monthly meeting of the Actors' Fund on Thursday last the following preamble and resolutions were adopted:

WHEREAS, The Ruler of the Universe, in His divine and inscrutable wisdom, has called from this sphere of human action John Lester Wallack, and

WHEREAS, His services to the public and to the stage, throughout a long and honorable career, were of incalculable worth, forming an imperishable chapter of brilliant achievement in the annals of the American theatre during its most active period of progress and development, and

WHEREAS, The sad event deprives our profession not only of one of its brightest ornaments, but also of one whose relations toward its members were ever generous and charitable; therefore be it

Resolved, That we, the Trustees of the Actors' Fund of America, an institution in whose establishment the lamented manager and actor took a valuable part, and whose first president he was, embrace this means of expressing our deep sense of loss, and extending our heartfelt sympathy to his family in their great affliction, and that a copy of these resolutions shall be engrossed and communicated to them.

Harry Miner telegraphed on Friday to the Mayor and President of the Board of Health of Jacksonville, Florida, offering the services of fifty Bellevue Hospital trained nurses, to be paid by himself, for the yellow fever sufferers.

Gossip of the Town.

A society drama and a melodrama are for sale.

A complete dramatic library is for sale in Chicago.

Frank S. Pierson, the character comedian, is at liberty.

George L. Harrison's In His Power company has open time.

Katti, the Family Help, will open its season on Oct. 1 at Cleveland

O'Kane Hillis is on tour with Andrews' Michael Strogoff company.

Al. Fisher has been engaged as treasurer of James A. Herne's Drifting Apart.

Stella Rees, last year with Robert Downing, is in the city and disengaged

Charles Fox, the scenic artist, has returned from Syracuse. He is open for engagements.

M. W Tobin has resumed his position as business manager at Dockstader's.

The fiftieth performance of A Legal Wreck at the Madison Square Theatre will take place on Oct. 1, when souvenirs will be distributed.

Marion Fleming, who has just recovered from a recent illness, has gone to Indianapolis to visit her mother.

Mrs E. B. Hess, a society woman of Louisville, has come here expecting to join the Madison Square Theatre school.

W. C Holden has left the McKee Rankin company and joined Gus Williams, taking the place of C F. Tingay, who will join a company in England.

Rehearsals of the Evans and Hoey company are going on at the Grand Opera House. The company opens at Lowell, Mass., on Thursday next.

Manager Frohman had the Lyceum Theatre programme printed in mourning on Monday night, the evening of Lester Wallack's funeral, as a tribute of respect to the deceased actor.

May Wilkes, in Gwynnes's Oath, is one of the distinct successes of the season in this city. Managers having open time should communicate immediately with Manager E E. Zimmerman, 23 East Fourteenth Street, New York.

Tony Pastor's Theatre will not open until Oct 22, when he and his new company will return to the city for the Winter. The completion of the theatre is delayed by reason of the determination of Mr. Pastor to make it entirely fireproof.

W H Sherwood, formerly manager of the Academy of Music, Norfolk, Va., is now connected with H. R. Jacobs' staff He has just been transferred from the Hoodman Blind company to the advance work for Corinne.

Advices from Philadelphia are favorable to W W. Tillotson's new enterprise, Zig-Zag, at the Walnut Street Theatre The piece played to crowded houses last week. It will be presented at the Jersey City Academy on Sept. 24 for one week, and at the Star Theatre, beginning Oct. 1 for two weeks.

Daniel Bandmann's newly-purchased Percherons have arrived. They include a three-year old stallion 18 hands high, of 2 100 pounds weight, and with a pedigree reaching back forty years; a two-year old stallion weighing 1,700 pounds, and the mare Charlotte, which received third prize at Fresnaye in June, 1886, and first prize in 1877. The lot are to be sent to Mr. Bandmann's Montana ranch this week.

The statement is printed that "Frank Dupree has succeeded Julian Magnus as dramatic editor of the *Tribune*." William Winter, who is absent just now in England, is the *Tribune's* critic. The other dramatic writers are substitutes or assistants. Mr. Dupree, by the way, is a journalist favorably known in San Francisco.

Charles H. Yale, author of The Twelve Temptations, is a jovial man and weighs two hundred and fifty pounds. A sporting contemporary is authority for the statement that he is the champion hundred-yard sprinter of that weight.

The Clara Louise Kellogg English Opera company, under Carl Strakosch's management, will comprise Letitia Fritsch, Helen von Doenhoff, Fannie A. Myers, Leonard Labatt, G. Taglieri, Thomas H. Perse, George Fox, H. Hoveman, S. M. Langlois and W. H. Dodd. Carlos A Serrano will conduct the orchestra.

The American play, Among the Pines, by Will R and James P. Wilson, opens at the Grand Opera House, Boston, on Nov. 5. Time is rapidly being filled. A saw mill in full operation will be one of the realistic features of the play.

One of the special features of the production of Hazel Kirke, in which the veteran, C. W. Couldock will star, opening under the management of Charles B Jefferson at Chelsea, Mass, on Nov 6 will be a view of a realistic river, spanned by a high bridge.

Three changes of song are heard at Dockstader's this week: "Tell Her I Love Her So," "The Arrow and the Song" and "The Song that Reached My Heart." Large audiences have been the order since the opening of the cosy little hall.

Victor Gutmann lies at the point of death in the New York Hospital. He came here from Australia a few years ago, and has been actor and manager. Five months ago he had an operation performed, first it was thought successfully, but a month ago he had to return to the hospital with death staring him in the face He has exhibited rare courage and fortitude in his illness.

Elwin F. Mayo and Frances Graham, late of the Legal Wreck company, were married early on Tuesday morning at the home of the bride's mother in Avondale, N J. Only the family and immediate friends were present. Mr. Mayo came on from Washington, where he is playing this week arriving at nine o'clock and taking a train back with his new wife forty three minutes later.

The Columbia Theatre, Cleveland, O., is now open for the season under entirely new management. Burlison and McWatters have leased the Columbia for a term of years, and Edwin P Hilton is sole manager B C. Hart has severed his connection with this theatre, and the new management will assume all bookings made by him. Some excellent time remains open.

J Newton Gotthold died at his home, Semickly, near Pittsburg, Pa., yesterday (Wednesday) morning at 7:30 o'clock, of Bright's disease, from which he had long been a sufferer. Mr Gotthold's last engagement was with the Dolores company. He was a vigorous actor. He leaves a widow who is an invalid, and several small children, as well as older ones that are in the profession.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

also Charles V. Seaman as the English dude, Delancy Dodge, his dancing being an especial feature. George Murphy was, as usual, very strong in his "German dialect" part, and was received with much applause by the audience. Some changes in the rest of the co. may be eventually necessary, together with the "pruning knife" strokes in the proper direction. Lew Simmons and H. Grattan Donnelly are the proprietors af this co., with Dudley McAdow as able business manager.

ALLENTOWN.

Music Hall (A. S. Grim, manager): The season was opened at this house on the 5th by Jane Coombs, who appeared in the dual roles of Lady Dedlock and Hortense in Bleak House. The audience was fair in size and gave the play close attention. A delighted and appreciative audience greeted Minnie Maddern in Caprice, 6th. The play is a pretty one, and Miss Maddern gave an enjoyable rendition of the leading role. Her support throughout was excellent. The attendance was fair.

SOUTH BETHLEHEM.

Fountain Hill Opera House (E. L. Newhard, manager): The initial performance at this new theatre was given on the 8th to a crowded house, and Herminie, or The Cross of Gold, was presented by an able co., headed by William Redmund and Mrs. Thomas Barry. The audience was very enthusiastic and appreciative.

Items: Walter Eytinge, formerly with Margaret Mather and last season with Mam'zelle co., joined the Redmund-Barry co. here, and makes a strong heavy.—George W. Neville, with Maggie Mitchell last year, is doing comedy with the Redmund-Barry co., and is exceedingly original.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Frank Mayo in The Royal Guard came on the 3d, to a large and well pleased audience. Will C. Cowper in Grandfather's Clock 6th, to a fair-sized and appreciative audience.

Items. Harry Foresman, of this city, made his debut with Mr. Mayo here. Success Harry.—Our Academy looked lovely. Manager Elliott has carpeted and repainted it.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Helen Blythe made her first appearance here on the 5th, presenting Catherine Howard to fair business. Her leading support, J. F. Brien, did some fine acting.

NORTH EAST.

Short's Opera House (T. W. McCreary, manager): The season at this theatre was opened on the 8th by Rhea as Beatrice in Much Ado About Nothing. Rhea captivated her audience and is more of a favorite here than ever. She was ably assisted by William Harris as Benedict, Helene Davis as Nero, and a strong co. The play is well mounted and the costumes superb.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Gardiner's Streets of New York, under the management of Jul Kusel, gave a very satisfactory performance to a large audience on the 7th.

LANCASTER.

Fulton Opera House (W. M. R. Williamson, manager): William Redmund and Mrs. Thomas Barry in Herminie drew large houses 3-5. The co. is first-class. Dr. Jekyll and Mr. Hyde, with Dore Davidson in the title role, was given to fine business 6-8. This strange drama was well received.

Item: Manager Williamson's birthday occurring on the 4th, he invited the Opera House attaches to partake of a supper. In return the orchestra and stage hands presented him with a box of fine cigars and the rest of the employes gave him a beautiful gold-headed umbrella. Benj. J. Yecker made the presentation speech.

READING.

Academy of Music (H. R. Jacobs, manager): My Aunt Bridget opened the Academy for the season with large houses 3-5. The performance was well given. N. S. Wood in Waifs of New York drew fair houses 6-8. The Academy during the past summer has been thoroughly renovated. The balcony is supplied with chairs, new scenery added, and many other improvements. The front and corridors are brilliantly lighted with electric lights.

Grand Opera House (George M. Miller, manager): James C. Roach delighted a large audience on the 5th with Dan Darcy.

EASTON.

Opera House: Jane Coombs appeared as Lady Dedlock in Bleak house on the 3d, to a fair-sized audience. The performance was excellent throughout.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Charles T. Parsloe in A Grass Widow on the 4th, to fair business. Frank Mayo in The Royal Guard on the 6th and Nordeck 7th, both to good business. Mr. Mayo is well liked here and his co. is of the best. Jane Coombs in Bleak House on the 8th, to fair business. The play is without special interest.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Gillette's Held by the Enemy came on the 5th, to large house. The co. is composed of very clever people and the performance gave satisfaction. James C. Roach in Dan Darcy followed on the 7th to only a fair house, owing to the disagreeable weather. Mr. Roach's portrayal of a genial, warm-hearted, witty Irishman was very fine. He carried us back to the best days of Barney McAuley. Mr. Roach's support was very good.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): The theatrical season has not opened very promising, as the three cos. so far have played to only fair business. Helen Blythe in Catherine Howard, came on the 6th to light business. Grandfather's Clock ticked itself into the favor of a fair audience on the 8th, who thoroughly enjoyed this pleasing four-act comedy drama. The Bijou Quartette deserve mention for their excellent singing.

Item: Mr. and Mrs. Frank Andrews, formerly professionals, and who resided here up to a few years ago, have returned to the stage and are now at the head of a comb. that is touring Kansas and Nebraska, presenting many of the well-known plays of the day. Success to them.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Stetson's Opera co. opened here for the week in Ruddygore for four nights, and The Mikado balance of the time. Last Saturday night, after a hard struggle through a week of poor business, the Uncle Tom's Cabin co. (Clay Greene's version) came to a standstill. It is understood that there has been no salaries paid since the co. started out. The piece was beautifully mounted, and the co. was of the best, but it would not "go."

Sans Souci Garden (W. E. White, manager): This week Claire Scott makes her first appearance in our city as Mary Stuart. Marlande Clarke closed here Saturday night to another good week's business. He has made himself quite popular, and should he return again will be heartily received.

Westminster Musee (Macomber and Stone, managers): A succession of large audiences are sure signs of prosperity, and the management may well feel proud of their cosy little house and patronage. This week they introduce Prince Pharoah, Herr Adolph Popper, Nellie St. John, Willett and Thorn, the Hanley Brothers, George Leslie Wilson, Burt Ransom, Tom Flynn, and the Big Four, Smith, Waldron, Haley and Martin.

Gaiety Opera House (Keith and Jacobs, managers): Opening of the season this (Monday) evening, with Corinne in Monte Cristo, Jr. This house has undergone a complete transformation. The exterior has been remodeled in the most artistic style, and the interior decorated in Manager Jacob's favorite colors, white and gold. The floor, aisles and balcony are carpeted with Wilton brussels, specially manufactured for this theatre.

WESTERLY.

Opera House (C. B. Bliven, manager): The season was opened at this house Sept. 5 by Claire Scott and co. in Mary, Queen of Scots. The co., which is an excellent one, was greeted by a good audience.

NEWPORT.

Opera House (H. Bull, Jr., manager): Rufus Scott in Thrown Upon the World to light business on the 3d. The show was only fair. Charles Scott in Mary Stuart on the 9th to light house.

SOUTH CAROLINA.

COLUMBIA.

Opera House (Eugene Cramer, manager): Newton Beers in Lost in London opens the dramatic season here 13th.

TENNESSEE.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): The season at this theatre was opened on the 6th by Wilson's Minstrels to a large and highly pleased audience. Thomas W. Keene 29th.

MEMPHIS.

Jackson Mound Park (Louis Davis, manager): The programme this week is The Pasha instead of Olivette. As it is a sequel to Fatinitza, it has not drawn as well as the other pieces, but the attendance has been fairly good in spite of inclement weather.

Walker's Vaudeville and Gentry's Varities opened to good houses on the 3d.

Item: Two entertainments will be given next week for the benefit of the Jacksonville sufferers.

NASHVILLE.

The Vendome (J. O. Milsom, manager): The season was ushered in at the pretty Vendome 7 & 8 by George Wilson's Minstrels to crowded houses.

Items: L. C. Haile and Co. have appointed Martin Hynes treasurer of the Grand. They could not have made a better selection.—The Nashville *American* has started a subcription for the yellow fever sufferers. One of the boxes was placed in the Vendome lobby. George Wilson started the ball rolling by putting in $15. A clever act, George.—Dan Considine left a day or two since to rejoin the Emma Abbott Opera co. as treasurer. He has been engaged the past month advertising the State Fair.—James Doyle is to be the stage carpenter at the Grand and W. J. Heffernan will lead the orchestra.—May's Opera House presents new people and a new bill this week and the attendance has been satisfactory.—Manager Milsom is very much pleased with his opening; says they sold 2 400 tickets to the first night's performance. The standing room only card was hung out at 7:30 o'clock.

KNOXVILLE.

People's Theatre (W. H. Burrough's, manager): Have had very good houses all the week.

Bijou Theatre (Geo. Mitchell, manager): Continues to improve. Good crowds all the week.

VERMONT.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager): John S. Moulton's Comedy co. played to very large audiences last week. Jay Hunt's first appearance as Rip in Rip Van Winkle could not be excelled.

VIRGINIA.

ROANOKE.

Opera House (Tennyson and Simpson, managers): The Alberta Gallatin co. presented Romeo and Juliet 6th to a very good house. Miss Gallatin is a fair Juliet in point of looks and acting, and she ought to feel proud of her reception here, as it rained in torrents.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): The season at this house opened on the 10th, when the Ruling Passion was presented by a capable co. Next week the Thompson Sisters.

Items: I noticed in your Richmond, Va., correspondence of a recent date the following: "Messrs. Leith and Berger are lessees and managers of the Academy of Music, Norfolk, and not W. H. Sherwood, as stated by the Norfolk correspondent." Leith and Berger are lessees, as has been frequently stated by me, but Mr. W. H. Sherwood continued as manager at the close of last season, and it has been only during the present week that Mr. Deuseberry, who has a large interest in the Leith-Berger partnership, has assumed the duties of manager. Mr. Joe Le Faucher Jr., treasurer of the Academy, has had charge and management of that house during the Summer.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): The manager has had the Opera House thoroughly renovated and eight new pieces of scenery painted by Thomas Folis of New York, and has booked a number of the best attractions on the road. The house will open with Little Puck 17th.

Grand Opera House (O. C. Genther, manager): Leonzo Brothers appeared 3d for a week to fair business.

HUNTINGTON.

Davis Opera House (Joseph Gallick, lessee and manager): Woodson and Allen's Minstrels came on short notice to good business 3d.

WISCONSIN.

MILWAUKEE.

Grand Opera House (H. Nunnemacher, manager): Gilmore's Twelve Temptations opened the regular season at this theatre on the 3d and were greeted with a packed house. The piece was enthusiastically received and well merited the approval given it. The many different features introduced are surprising and effective. The scenery is new and attractive, especially the transformation scene at the home of the Sun Queen in the fourth act, which is particularly brilliant. The co. is composed of good people and the ballet-dancing and marches are well rendered. Wong Chung, the Chinese Spider, as he is called on the programme, does a most thrilling act by hanging to a rope suspended from the flies and attached to his cue and swinging across the stage.

Academy (Jacob Litt, manager): Lotta opened her season on the 6th in Pawn Ticket 210, and drew a large and fashionable audience. The co. supporting her this season is one of exceptional strength. Sol Smith Russell and Thomas Keene next week.

People's Theatre (John S. Raynor, manager): The Naiad Queen, preceded by a strong olio, has attracted fair-sized houses this week.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Mattie Vickers opened the season at this theatre on the 1st in Jacquine to a large audience. Harry W. Rich is sure to make a hit as Dick Vinton, the bill-poster. Little Nugget 6th, to fair house. Good co.

Items: The Opera House will be sold at auction on the 8th.—It is said Charles Rodgers is lying at the point of death in Chicago.

MADISON.

Turner Opera House (Smith & Strasilipka, managers): Mattie Vickers, as Jacquine, played to a fair-sized audience 5th. The star was in poor voice, probably troubled with a cold. Her acting and dancing were well received. Harry W. Rich made a hit as Dick, the bill-poster, and shared the honors with the star. The supporting co. was small and weak.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertin, managers): Jarbeau came in Starlight on the 3d to over a five hundred dollar house. The audience was delighted with the entertainment.

LARAMIE.

Maennerchor Hall (William Marquand, manager): T. J. Farron and co. in Soap Bubble played to fair business on the 1st. A large and attractive audience greeted Jarbeau in Starlight on the 4th. She gave an elegant performance.

CANADA.

TORONTO.

Sol Smith Russell inaugurated the season at the Grand Opera House, appearing in his new play, Bewitched, to good houses. His support is exceptionally strong, each member being specially engaged to enact individual characters best suited to their talents. Mr. Russell, in former seasons, had all the "fat" in his repertoire, now his associates share it with him. Bewitched is an amusing bit of nonsense, which keeps the audience in good humor, and is full of go. Hanlon's Fantasma (which is reconstructed) followed Russell, and also had a profitable engagement. The co. is not as strong as last season, but the scenic effects are much better in every detail. "Peek-a-Boo" Scanlan is here this week, and will no doubt pack the theatre, as he is a great favorite here, and besides it is our annual Exposition week.

Opera House (Shaw and Jacobs, managers): One of the Finest was given during the week to large and well pleased audiences. It is a rare occurrence to report bad business in this house. The attractions here are always above the average and the house popular. During the Fair week the Kimball Opera co. will appear.

Items: Quite a number of changes in the attaches of both theatres have taken place this season.—Al Davidson, the popular treasurer of the Toronto since its opening, has gone as business manager for Pete Baker. He is a "hustler" and has made himself very popular during his residence in Toronto. His successor is George Chenet, and the assistant, Jack Williams.—Al Fisher, late of the Cycloramas, goes to take charge of Herne's Drifting Apart co., and Robert Cohea, for years with the old Royal and Grand, goes with him as stage mechanic.—Burrows Raymond, late of the Toronto, goes as stage mechanic with Rose Coghlan.—Jack Ross, the property man of the Grand, is going to manage a stage in Altoona, Pa.—William Conlin, is engaged by the Shadows of a Great City.—"Tip" O'Neil, last two seasons with Frederick Warde, is here in the city for a short stay looking after the estate of his father. After his work is finished he goes to the Pacific coast, where he is interested in an opera co.—Robert Morkill, last season connected with the Grand, is now managing the London Opera House.—Adele Strauss (a Toronto lady) has just returned from Strasburg, Germany, where she has been for the last two years studying under the best vocal masters. She has a superb soprano voice and a brilliant future is predicted for her. She contemplates entering the professional ranks, having already had several flattering offers.

HALIFAX

Academy of Music (H. B. Clarke, manager): Januschek came in Meg Merrilies on the 6th; Mary Stuart, 7th; Mother and Son and Macbeth, 8th. Arthur Rehan comes Oct. 22 for one week, to be followed by George A. Baker's Opera co.

Item: Januschek had a large advance sale. This is announced as her farewell tour.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): Florence J. Bindley, in Dot; or, The Avenger's Oath, came to crowded houses for a week on the 3d. The play, a fair one, of the border-drama type, has been slightly altered since it was performed here last season, and two handsome Russian wolf hounds have been introduced into the cast. Miss Bindley as Dot gave a very creditable performance, her musical specialties in the last act being particularly good. Of the supporting cast Otis Turner as the Germar, Jacob Galoot, did the best work. Scenery and staging good. This week One of the Bravest; next, My Partner.

WINNIPEG.

Princess Opera House (W. H. Leach, manager): Dan Sully presented Daddy Nolan and Corner Grocery to large and well pleased audiences during week commencing 3d.

Item: Dan Sully's co. defeated the press nine at a game of baseball last week. The score was 10 to 4. The game was very exciting and the betting heavy.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

ANNIE PIXLEY CO.: Boston Sept. 17—four weeks.
ARABIAN NIGHTS CO.: Kansas City, Mo., Sept. 10—week.
A NIGHT OFF CO.: Hanover, Pa., Sept. 17, Huntington 18, Altoona 19, Connellsville 20, Uniontown 21, Bellaire, O., 22.
A POSSIBLE CASE CO: Boston Sept. 3—three weeks.
A BRASS MONKEY CO.: New Haven, Ct., Sept. 14-15.
ARTHUR REHAN'S CO: Montreal, Can., Sept. 17.
A BUNCH OF KEYS CO: Wilmington, Del., Sept. 13-15, Brooklyn, N. Y., 17—week; Newark, N. J., 24—week.
AROUND THE WORLD IN EIGHTY DAYS CO.: Harlem, N. Y., Sept. 10—week.
ALBERTA GALLATIN CO.: Henderson, N. C., Sept. 13, Goldsboro 14, Tarboro 15, Petersburg Va., 17, Richmond 18-20, Norfolk 21-22.
A COLD DAY CO.: N. Y. City Sept. 10—week; Marion, O., 17, Kokomo, Ind., 18, Delphi 19, Attica 20, Lebanon 21, Danville 22.
ANDREWS' DRAMATIC CO.: Grand Island, Neb., Sept. 13, Central City 14, Columbus 15, Fremont 17, Plattsmouth 18-23, Hastings 24-28.
A TIN SOLDIER CO.: Denver, Col., Sept. 10—week; Colorado Springs 17, Pueblo 18, Leadville 10, San Francisco 24—two weeks.
A NOBLE OUTCAST CO.: Keokuk, Ia., Sept. 13.
A HOLE IN THE GROUND CO: Chicago Sept. 10—week;
A MIDSUMMER NIGHT'S DREAM CO.: Washington Sept. 10—week.
ACROSS THE CONTINENT CO: Wilmington, Del., Sept. 10—week; Baltimore 17—week; Washington 24—week.
ADA GRAY CO.: Hoboken, N. J., Sept. 10—week.
A POSTAGE STAMP CO.: Skowhegan, Me., Sept. 13, Bangor 14, Belfast 15, Bath 17, Waterville 18, Great Falls, N. H., 19, Dover 20, Exeter 21.
ADAMS AND COOK'S DRAMATIC CO.: Danville, Pa., Sept. 10—week; Reading 17—week; Shamokin 24—week.
BOOTH-BARRETT CO.: Kansas City, Mo., Sept. 10—week; Minneapolis, Minn., 17-19, St. Paul 20-22, Chicago 24—three weeks.
BALDWIN COMEDY (Stork-Goldthwaite) CO.: Marietta, O., Sept. 10—week; Bucyrus 17—week.
BALDWIN-MELVILLE CO: Norwalk, O., Sept. 10—week; Sandusky 17—week; Canton 24—week.
BLACK FLAG CO: Baltimore Sept 10—week, Philadelphia, Pa., 17—week; Allentown 24, Plymouth 25, Binghamton, N. Y., 26, Elmira 27, Corning 28.
BARRY AND FAY'S CO.: Williamsburg, N. Y., Sept. 10—week; Boston 17—week.
CLARA MORRIS CO: N. Y. City Oct. 1—week.
CHICAGO COMEDY (E. Anderson's) CO.: Morocco, Ind., Sept. 10—week.
CLAIRE SCOTT CO: Providence, R. I., Sept. 10—week.
CRESTON CLARKE CO.: Richmond, Va., Oct. 22.
CHARLES T. ELLIS CO: Rochester, N. Y., Sept. 10—week; Troy 17—week.
C. A. GARDNER'S OUR KARL CO.: Indianapolis, Ind., Sept. 10—week.
CHICAGO COMEDY (Pringle and Robinson's) CO: Moulton, Ia., Sept. 10—week.
CORSAIR-EVANGELINE CO.: San Francisco, Cal., Sept. 17—three weeks; Los Angeles Oct. 8—two weeks.
CRYSTAL SLIPPER CO: Boston Sept 10—indefinite.
C. G. FLEMING DRAMATIC CO.: Easton, Pa., Sept. 13-15, Allentown 17-19, Norristown 20-22, Wilmington, Del., 24-26, Lancaster, Pa., 27-29, Philadelphia Oct. 1—week.
CHARLES E. VERNER CO.: Louisville, Ky., Sept. 10—week; Chicago 17—two weeks.
CHANFRAU-ANDERSON CO.: Boston, Mass., Sept. 10—week.
DORE DAVIDSON CO.: Detroit, Mich., Sept. 16—week; Chicago 23—week.
DANIEL BOONE CO.: Ashland, Pa., Sept. 17, Shenandoah 18, Hazleton 19, Scranton 20, Pittston 21, Wilkesbarre 22.
DALY'S VACATION CO.: Laconia, N. H., Sept. 15.
DENMAN THOMPSON: New York, Aug. 30—indefinite.
DARK SECRET CO.: New York City Sept. 3—two weeks.
DRIFTING APART CO: Jersey City, N. J., Sept. 10—week; Brooklyn, N. Y., 17—week.
DAN SULLY CO.: Jamestown, Dak., Sept. 14, Bismarck 15, Mandan 17, Miles City, Mont., 18, Livingstone 20, Bozeman 21, Deer Lodge 22, Butte 24—week.
DR. CHARLES L. HOWARD'S CO: Charleston, S. C., Sept. 24-25; Augusta, Ga., 26-27, Albany 28, New Orleans 30.
EFFIE ELLSLER CO.: Boston Sept. 10—week.
ERMA THE ELF CO.: Lincoln, Neb., Sept. 10—week; Central City 17-19, Grand Island 20-22, Hastings 24.
EDWIN HANFORD CO.: Chicago Sept. 2—two weeks; Evansville, Ind., 16, Terre Haute 17-18, Connersville 20, Hamilton, O., 21, Cincinnati 23—week.
EUNICE GOODRICH CO: Springfield, Mo., Sept. 17—week; Topeka, Kan., 24—week; Wichita Oct. 1-3, Newton 4-6.
EZRA KENDALL CO.: Washington Sept. 10—week.
EDWIN ADDEN CO.: Columbus, O., Sept. 10—week; Lancaster 17-19, Wilmington, Del., 20-22, Philadelphia 24—week.
ESTELLE CLAYTON CO.: N. Y. City, Oct. 1—four weeks.
EMMA FRANK'S DOT CO: Guelph, Can., Sept. 12-14, St. Thomas 17-20, Ingersoll 21, Woodstock 22, London 24—week; Thamesville Oct. 1, Ridgetown 2.
FATE CO.: St. Louis Sept. 17—week; Cincinnati 24—week.
FELIX A. VINCENT CO: Kearney, Neb., Sept. 10—two weeks.
FASCINATION CO.: N. Y. City Sept. 10—week.
FRANK DANIELS' CO: Pittsburg, Pa., Sept. 10—week.
FREDERICK LORANGER'S DRAMATIC CO.: Hudson, Mich., Sept. 13, Jonesville 14-15.
FLOY CROWELL CO.: Bar Harbor, Me., Sept. 10—week; Lewiston 17—week; Bath 24-26, Biddeford 27-29, Lowell, Mass., Oct. 1—week; Exeter, N. H., 8-10, Chelsea, Mass., 11-13, Gloucester 15-22.
FLORENCE COMEDY CO: Toronto, Can., Sept. 17—week; Rochester, N. Y., 24-26, Lockport 27, Meadville, Pa., 28, Oil City 29, Altoona Oct. 1-2, Elmira, N. Y., 3, Binghamton 4, Scranton, Pa., 5, Trenton, N. J., 6, Baltimore, Md., 8—week.
FRANK I. FRAYNE'S CO.: Philadelphia Sept. 10—week.
FRANK MAYO'S CO.: Ogdensburg, N. Y., Sept. 13, Oswego 14, Fulton 15, Rome 17, Gloversville 18, Glens Falls 19-20, Saratoga 21, Cohoes 22, N. Y. City 24—week.
FASHIONS CO.: Shamokin, Pa., Sept. 13, Allentown 14, Wilkesbarre 15.
FANNY DAVENPORT CO.: Toronto, Can., Oct. 22-24.
FREDERICK B. WARDE'S CO.: Brooklyn, N. Y., Sept. 8-15.
FRANK S. DAVIDSON'S CO: Bluffton, O., Sept. 13, Delphos 14, Van Wert 15, Leipsic 17, Defiance 18, Antwerp 19, Napoleon 20, Wauseon 21, Edgerton 22.
GOLDEN GIANT MINE CO.: Philadelphia Sept 10—week.
GRAHAM EARLE CO.: Kokomo, Ind., Sept. 10—week; Frankfort 17—week; Valparaiso 24—week, Kendallville Oct. 1—week; Auburn 8—week.
GUS WILLIAMS' CO.: Kansas City Sept. 10—week; Indianapolis, Ind., 17—week; Marion 24.
GRANDFATHER'S CLOCK CO.: Adrian, Mich., Sept. 13, Jackson 14-15, Chicago 17—week.
GOLDEN'S DRAMATIC CO: California, Mo., Sept. 20-22, Clinton 24-25, Nevada 26-27.
GEORGE J. CURTIS CO.: Wiscasset, Me., Sept. 10—week.
GEORGIE HAMLIN CO: Chariton, Ia., Sept. 10—week; Bloomfield 17—week.
GEORGE OBER CO.: Ripon, Wis., Sept. 13, Green Bay 14, Aberdeen, Dak., 15, Neenah, Wis., 17, Manitowoc 18, Sheboygan 19.
GEORGE HOLLAND CO: Phoenixville, Pa., Sept. 10—week.
GARRICK-STURGEON CO.: Columbia, Mo., Sept. 10—week; Boonville 17-19, Moberly 20-22, Mexico 24-26.
HALLEN AND HART'S LATER ON CO.: Cincinnati, O., Sept. 10—week; Louisville, Ky., 17—week; Nashville, Tenn., 24—week.
HARBOR LIGHTS CO.: Minneapolis, Minn., Sept. 10—week; Milwaukee, Wis., 17—week.
HERNE'S HEARTS OF OAK CO: Rockland Me., Sept. 13, Portland, 14-15, Biddeford 17, Saco 18, Dover, N. H., 19, Exeter 20, Lowell, Mass., 21-22, Newburyport 24, Malden 25, Fall River 26-27, Newport, R. I., 28 Wickford 29.
HELEN BLYTHE CO.: Tiffin, O., Sept. 13, Mansfield 14, Bucyrus 15, Lima 17, Wapakoneta 18, St. Mary's 19, Celina 20, Muncie, Ind., 21, Anderson 22.
H. F. ADAMS CO.: Sycamore, Ill., Sept. 10—week; El Paso 17—week.
HATTIE ANDERSON CO.: Glens Falls, N. Y., Sept. 13-15, Canajoharie 17, Lowville 18-20.
HIS ROYAL HIGHNESS CO: Detroit Sept. 10—week.
HILARITY CO.: Cedar Rapids, Ia., Sept. 13, Muscatine 14, Davenport 15-16, Moline, Ill., 17, Joliet 20-21, Bloomington 22, St. Louis 23—week.
HELD BY THE ENEMY CO.: Columbus O., 10—week; Indianapolis, Ind., 17—week.
HE, SHE, HIM AND HER CO.: Peoria, Ill., Sept. 13, Burlington 14, Quincy 15, Topeka, Kan., 17-19, Leavenworth 20, Atchison 21-22.
HETTIE BERNARD-CHASE CO.: San Francisco, Cal., Aug. 20—indefinite.
HOODMAN BLIND CO.: N. Y. City, Sept 10—week.
HELP WANTED CO.: Mechanicsville, N. Y., Sept. 13, Saratoga 14, Fort Edward 15, Schuylerville 17, Fultonville 18, Canajoharie 19, Hoosic Falls 20, Florence, Mass., 21, North Hampton 22.
IRENE WORRELL'S CO.: Clifton, Arizona, Sept 3—two weeks.
IVY LEAF CO.: Cincinnati, O., Sept. 10—week; Columbus 17—week.
JIM THE PENMAN (Eastern) CO: Concord, N. H., Sept. 13, Haverhill, Mass., 14, Amesbury 15, Fitchburg 17, Bellows Falls, Vt., 18, Brattleboro 19, Montpelier 20, Burlington 21, Rutland 22, Bennington 24, North Adams, Mass., 25, Pittsfield 26.
JIM THE PENMAN (Western) CO.: N. Y. City Sept. 10—week; Williamsburg 17—week; Brooklyn 24—week; Philadelphia Oct. 1—week.
J. H. WALLICK'S CO.: Sherman, Texas, Sept. 13, Fort Worth 14-15, Dallas 17-18, Corsicana 19, Waco 20-21, Austin 22.
JARBEAU CO: San Francisco Sept. 10—two weeks.
JAMES AND WAINWRIGHT CO.: Helena, Mont., Sept. 10—week, Butte City 17—week; Missoula 24, Seattle, Wash. Ter., 26-28, Tacoma 29, Portland, Ore., Oct. 1—week.
JAMES CONNOR ROACH CO.: Indianapolis, Ind., Sept. 13-15, St. Louis, Mo., 16—week.
JOSEPH JEFFERSON CO.: Baltimore Sept. 24—week; Pittsburg Oct. 1—week; Chicago 8—two weeks.
JOHN S. MOULTON COMEDY CO.: Burlington, Vt., Sept. 10—week; Lowell, Mass., 17-week; Salem 24—week.
JOHN DILLON COMEDY CO.: Atlantic, Ia., Sept. 12-14, Council Bluffs 15, Topeka, Kan., 17—week; Hutchinson 24, Newton 25, Emporia 26, Parsons 27-28, Fort Scott 29, Kansas City, Mo., Oct. 1—week.
J. B. POLK CO: Hartford, Ct., Sept. 17.
JANE COOMBS CO.: Cincinnati, O., Sept. 10—week; Columbus 17—week; Louisville, Ky., 23-25, Nashville, Tenn., 26-28.
KATHERINE ROGERS CO.: Philadelphia Sept 10—week.
KIRALFY'S MATHIAS SANDORF CO.: New York, Aug. 20—indefinite.
KINDERGARDEN CO: Northampton, Mass., Sept. 13, Holyoke, 14, N. Y. City, 17-week; Providence, R. I., 24—week.
KEEP IT DARK CO.: Des Moines, Ia., Sept. 13; Omaha, Neb., 14-15, Lincoln 17, Atchison, Kas., 18, Leavenworth 19, Topeka 20-22, Kansas City, Mo., 24-30; Sedalia Oct. 1, Fort Scott, Kas., 2-3.
KATE GLASSFORD CO.: Hillsboro, N. H., Sept. 10—week; Franklin Falls 17—week; Newport 24—week; Bellows Falls, Vt., 31—week.
KATE CASTLETON CO: Syracuse, N. Y., Sept. 24.
KAFFIR DIAMOND CO.: N. Y. City Sept. 11—week.
LOWE'S BOSTON THEATRE CO.: Winnebago City, Minn., Sept. 13-15.
LEONZO BROTHERS' CO.: Toledo, O., Sept. 10—week; Chicago 16—week; Milwaukee 24—week.
LIGHTS O' LONDON CO.: Boston Sept. 10—week.
LITTLE NUGGET CO.: Milwaukee, Wis., Sept. 13-15.
LILLIAN KENNEDY CO: Ashland, Pa., Sept. 10—week; Sunbury 17—week; Shenandoah 24—week, Mahanoy City Oct. 1—week; Plymouth 8—week.
LITTLE MIDGET CO.: St. Louis 10—week.
LILLIAN LEWIS CO.: Crawfordsville, Ind., Sept. 10—week.
LIGHTS AND SHADOWS CO: Brooklyn, N. Y., Sept. 10—week.
LYON'S COMEDY CO.: Napoleon, O., Sept. 10—week; Salem 17—week; Clyde 24—week; Newark Oct. 1—week.
LOTTA CO: St. Paul, Minn., Sept. 17-19, Minneapolis 20-22, Chicago 24—two weeks.
LITTLE'S WORLD CO.: Beatrice, Neb., Sept. 13, Manhattan, Kan., 14, Jefferson City 15, St. Louis 16—week.
LOST IN LONDON CO.: Columbia, S. C., Sept. 13, Charleston 14-15, Savannah, Ga., 17-18, Aiken, S. C., 19-20, Augusta, Ga., 21, Athens 22, Columbus 24, Eufaula, Ala., 25.
LIZZIE EVANS CO.: Atchison, Kas., Sept. 13, Topeka 14-15.
LYCEUM THEATRE WIFE CO: St. Louis Sept. 10—week; Chicago 17—two weeks; Philadelphia Oct. 1—week; Washington 8—week.
MICHAEL STROGOFF CO: Norristown, Pa., Sept. 13, Harrisburg 14, York 15, Philadelphia 17—week; Cleveland, O., 24—week.
MONTE CRISTO (Aiden Benedict) CO.: Muncie, Ind., Sept. 13, Danville, Ill., 14.
MANSFIELD AND KNIGHT'S COMEDY CO.: Findlay, O., Sept. 10—week; Sandusky 17—week; Cincinnati 23—week, Louisville, Ky., Oct. 1—week.
MAGGIE MITCHELL CO.: Milwaukee Sept. 24.
MME. NEUVILLE'S CO: Chicago, Ill., Sept. 10—week; Grand Rapids, Mich., 17—week; Lancaster, Pa., 24-26, Wilmington, Del., 27-29.
MARTIN HAYDEN CO.: Connellsville, Pa., Sept. 13, McKeesport 14-15, Cleveland, O., 17—week.
MONTE CRISTO (James O'Neill) CO.: Boston Sept. 10—week.
MATTIE GOODRICH CO.: Fond du Lac, Wis., Sept. 12-13, Berlin 14.
MATTIE VICKERAS CO.: Cedar Falls, Ia., Sept. 13, Waterloo 14, Dubuque 15, Clinton 17, Davenport 18, Moline 19, Muscatine 20, Iowa City 21-22.
MAUDE ATKINSON CO.: Delavar, Ill., Sept. 10—week, Shelbyville 17—week.
MINNIE MADDERN CO.: Philadelphia Sept. 8—week; Altoona, Pa., 17-18, Springfield, O., 19, Dayton 20, Frankfort, Ky., 21, Lexington 22.
MORA CO.: Pittsfield, Mass., Sept. 10—week.
MURRAY AND MURPHY: Cleveland Sept 10—week; Akron 17, Canton 18, Mansfield 19, Zanesville 20, Delaware 21, Findlay 22, Lima 24, Peru 25, Fort Wayne 26.
MAY WILKES CO.: Buffalo, N. Y., Sept. 13-15, Pittsburg 17—week; Cleveland 24-26, Syracuse 27-29, Rochester Oct. 1-3, Philadelphia 8—two weeks.
MUGGS' LANDING CO.: Glens Falls, N. Y., Sept. 13-15.
MONROE AND RICE CO.: Williamsburg, N. Y., Sept. 10—week; Philadelphia 17—week.
MULDOON'S PICNIC CO.: Cincinnati Sept. 10—week; Louisville 17—week.
MILTON NOBLES: Brooklyn, N. Y., Sept. 10, week; Jersey City, N. J., 17—week; Buffalo, N. Y. 24—week; Bradford, Pa., Oct. 1, Erie 2, Meadville 3, Youngstown, O., 4, Springfield 5, Dayton 6.
MADISON SQUARE THEATRE CO.: San Francisco, Cal., August 13—indefinite.
MAUDE HOWE'S CO: Crawfordsville, Ind., Sept. 10—week; Clinton 17—week; Portland 24—week.
MCKEE RANKIN CO.: Louisville Sept. 10—week.
MARLANDE CLARKE'S CO: New Bedford, Mass., Sept. 13-15; Brooklyn, N. Y., 17—week.
N. S. WOOD CO.: Pittsburg Sept. 10—week.
NELLIN FREE CO.: Lima, O., Sept. 13, Findlay 14, Hicksville 15, Toledo 17—week.
N. C. GOODWIN CO: St. Paul, Minn., Sept. 10—week; Duluth 17-18, Eau Claire, Wis., 19, Des Moines, Ia., 20-22.
NATURAL GAS CO.: Chicago Sept. 10—week.
ONE OF THE BRAVEST CO.: Montreal, Can., Sept. 10—week.
ONE OF THE FINEST CO.: Cleveland Sept. 10—week.
OUR PICNIC CO: Fitchburg, Mass., Sept. 14, Leominster 15, Gardner 17, Athol 18, Greenfield 19, Turners Falls 21, Adams 22, Pittsfield 24.
ON THE TRAIL CO.: Ashland, Pa., Sept. 17, Shenandoah 18, Hazleton 19, Scranton 20, Pittston 21, Wilkesbarre 22, Plymouth 24, Bloomsburg 25, Danville 26, Williamsport 27, Sunbury 28, Harrisburg 29.
PASSION'S SLAVE CO: Allentown, Pa., Sept. 13, Bethlehem 14, Phillipsburg 15, Paterson, N. J., 17—week.
PEOPLE'S THEATRE (G. A. Hill's) CO: Waterville, N. Y., Sept. 10—week; Norwich 17—week.
PRESCOTT-MCLEAN CO: Terre Haute Ind., Sept. 12-13, Decatur, Ill., 14, Springfield 15, Hannibal, Mo., 17, Quincy, Ill., 18, Keokuk, Ia., 19, Fort Madison 20, Monmouth, Ill., 21, Davenport, Ia., 22.
PHILIP HERNE CO.: N. Y. City Aug. 27—indefinite.
PETE BAKER'S CO.: Cincinnati Sept. 9—week; Louisville 17—week; Indianapolis 24—week; Chicago 30—week.
PECK'S BAD BOY CO: Waltham, Mass., Sept. 13, New Bedford 14, Brockton 15.
ROBERT MANTELL CO.: Rochester, N. Y., Sept. 13-14, Cincinnati 17—week.
ROSE COGHLAN CO: Newark, N. J., Oct. 1.
ROLAND REED: N. Y. City Sept. 3—four weeks.
RICHARD MANSFIELD'S CO: London, Eng., Aug. 4-Dec 30.
REDMUND-BARRY CO: Brooklyn Sept. 10—week; N. Y. City 17—week; Brooklyn 24—week.
RUBY LA FAYETTE CO: Madison,

London News and Gossip.

LONDON, Aug. 23

The only novelty of the week has been the production at the Comedy on Wednesday night of a new farcical comedy entitled Uncles and Aunts, to replace The Arabian Nights, of which you have already had several versions in the States. Uncles and Aunts has been concocted by W. Lestocq and W. Everard, actors both. Lestocq was for many years a useful and respected member of Tom Thorne's Vaudeville company, and has dabbled (not altogether unsuccessfully) in authorship before. Everard has traveled extensively, but as far as playbuilding is concerned, this is, I believe, his first offence. A large and varied audience assembled including Uncle Sam French, who has considerable interest in the production. Everybody was in the best of all possible humors and applauded vigorously from time to time. Likewise after they had several times called the company they summoned the authors before them at the finish, and the general concord was only flecked by an occasional furtive and timid hiss, which soon winged its way into the Ewigkeit. And yet sooth to say, notwithstanding this general joy—some of which was really genuine—I cannot conscientiously predict a long run for Uncles and Aunts, for its plot is slight even to attenuation and its dialogue is seldom brilliant and often reminds one of the conversation employed in old Madison-Mortonian farce. The characters, too, with perhaps one exception, are the merest sketches, albeit capable of much humorous development. Indeed, but for the exceptionally strong company engaged the piece would certainly have fallen flat.

* * *

It was evident after the first act, which, though lively, was thin (although not so thin as those that followed), that the piece was running solely on the acting, and fine acting it was, too, for the most part. There are two heroines—a couple of pretty cousins named Mary and Nelly Marley respectively—and these twain love two young fellows (that is to say, one each) whose uncles are opposed to their respective matches. Lover Reginald's Uncle Harry, who is of a volcanic turn of mind, is expected to arrive in England forthwith, and Fred's uncle, a purse-proud Colonial, may also arrive at any moment. Whereupon the young men entice the girls to accompany them meanwhile to Reginald's uncle's chambers to coax R.'s fiery uncle into giving his consent to R.'s marriage. The men scamper off in a fright and leave the girls clinging to each other in a terrified state. Anon they wheedle a middle-aged gentleman whom they take for the fiery uncle (but who is really that uncle's milder-mannered brother), who is of a highly susceptible nature. The uncle becoming mashed on the girls continues to allow himself to be taken for his ferocious brother, and "carries on" so flightily that presently the two young men become mutinous and act accordingly. To further complicate matters, a rum little fellow named Zedekiah Aspen (who has previously been persuaded by the girls to represent the expected erratic uncle, pro tem, so as to gammon "mamma") drops into these chambers and proceeds to remash (after many years' interval) a hard-visaged Gorgon of a damsel named Aurora, who is the sister of Reginald's two uncles. Anon, after a lot of low comedy-love business, the peppery uncle turns up, and is first taken for Fred's uncle, then for an impostor, at which he rages in Anglo-Indian fury, but evidently he too being susceptible, is mashed by the girls, and unconditionally surrenders, and all ends with prospective marriages all round.

* * *

For the favorable reception of Uncles and Aunts, little Penley's intensely droll representation of Zedekiah Aspen was mainly responsible. Next in order came Charles Groves (looking fit and well after his American experience), the merry, mashing uncle. W. F. Hawtrey (brother of the Comedy's manager, Charles) gave a highly finished comic sketch of a man-servant, and the two authors contented themselves with minor characters. Maria Daly, so long a favorite chambermaid at the old Victoria (a once popular blood-and-thunder house in the New Cut Lambeth, but now a coffee tavern), did her best with the small part of Aurora, the plain, middle-aged spinster, and Cissy Grahame and Vane Featherstone were bright and charming as the two heroines.

* * *

Just now we are supposed to be in the deepest depths of our dull season in this village. Parliament being up there is no one in town—"nobody as is anybody," I mean, of course. To the uneducated eye there seems no difference in the crowded sidewalks, east of Charing Cross at all events, and blocks in the roadway are as frequent as ever in the Strand, Fleet street, Cheapside and other unimportant places. It would indeed be idle to disguise the fact that something over four millions of human beings still remain "within the bills of mortality." But these toilers and moilers not being in Society are never taken into account in this connection and merely help to swell the Registrar General's returns and to find the money which makes the mare to go for the benefit of their more fortunate fellow creatures—if they *are* fellow-creatures, which there seems good reason to doubt. The novelty above mentioned is the only one which has been vouchsafed to us this week, but the note of preparation is already sounding in various directions. On Saturday that mild young tenor, Henry Bracy, blossomed forth into managerhood, having taken the Avenue Theatre for a short season, which may or may not last until the regular company return. Bracy's opening programme will consist of Gladys, a three act comedy by Arthur Law, and Don Juan, *Jr.*, a burlesque by Robert Reece and Edward Righton. These goods have already been sampled by London audiences—the comedy at a Strand matinee last December, and the burlesque at the Royal during Kate Lawler's management.

* * *

Dorothy reaches its 700th night at the Prince of Wales' to-morrow (Friday) evening. The performances at this house for some time past have illustrated what a sarcastic friend of mine is pleased to term the apotheosis of understudies. With the exception of the venerable Harriet Coveney, who doesn't count for much either way, all the principals of the original cast have been out of the bill for some time. This, however, has made little or no difference to the takings, the popularity of the opera in this country being evidently more dependent upon the brightness and catchiness of the music than upon either the doggerel to which it is set or the antics of its interpreters.

* * *

H. T. Leslie, who has now returned from your side of the water, announces that his new theatre, the Lyric, will be ready in October, and it is rumored that he will take Dorothy along with him from the Prince of Wales' to be his opening piece. Be this as it may, Sedger, the lessee of the Prince of Wales', is anxiously awaiting the hour which shall relieve him from his present tenant.

* * *

Marina—the Gaiety adaptation of Mr Barnes of New York—is an artistic success, so far as concerns Sophie Eyre's performance; but our public have already been overdosed with Mr. Barnes, and now they signify the same in their usual manner. The adaptation of She, for which Rider Haggard, Edward Rose, W. Sidney and Clo Graver (of Cork) are responsible, is expected to be ready in about ten days. For this production Mary Rorke and Fanny Enson will join Sophie's company. The play will be well mounted, and Scene-painter Emden promises something distinctly precious for the Cavern of the Fire of Life of the Ruined City of Kôr. Although the piece is not yet produced, a burlesque thereof is already hinted at, and I believe it is in contemplation to run the burlesque concurrently with the drama as an afterpiece at the same theatre.

* * *

Haddon Chamber's comedy, Captain Swift, having been cut and carved and altered to fit, Beerbohm Tree will open at the Haymarket therewith on Saturday week. No change of bill has yet been announced at the Lyceum, but it must come ere long, as Hyde and Jekyll has no more drawing power than a second-hand porous plaster.

* * *

As I expected, the three exhibitions have been a bit too much for each other, or to speak by the card, two of them have in combination been a great deal too much for the other one. The Anglo Daneries have been run right off the road, and have taked up an excuse for closing their doors some two months before the time originally intended. The Irish Exhibition is rubbing along after a fashion, but is already reduced to sending round parcels of free admissions by post. On Monday a political "incident" occurred here. A brass band from Cork had been engaged to take part in the musical arrangements of the current week. The members took their places in the orchestra on Monday and played as per programme until the time arrived for the National Anthem, when with one accord they left the orchestra, taking their instruments and music with them. The position of affairs was hardly realized by the public until a member of Parliament present applauded the retreat—a proceeding which was followed by hisses and other indignant demonstrations. A military band was called in from the grounds to play the National Anthem, which it gave amid cheers from the audience. Next day Lord Arthur Hill (the Secretary) forbade the Cork band to play again at the exhibition. On being asked for an explanation the Cork bandits said that if they had played "God Save the Queen" they would not have dared to go back to Ireland. Meanwhile the Italian Exhibition is doing splendid business. The Roman games daily and nightly increase in popularity, and the Marionettes play to full houses all the time.

* * *

The promenade concerts at Covent Garden are now in full swing, and little Nikita and Antoinette Sterling, Louis Reeves and Edward Lloyd are nightly applauded "to the echo," wherever that may be. Old Drury still remains closed, but the ingenious Harris and his merry men are hard at work on the new Autumn melodrama which was to have been called The Spanish Armada, but is now supposed to have been christened Hearts of Oak—a title which, by the way, was used by Henry A. Jones, for a two act drama which he produced at Exeter in 1879. This being thus, doubtless the title will have to be changed again. While they are about it the authors may perhaps find occasion to remodel their plot, for such selections from it as have been "communicated" to the newspapers up to now bear a strong family resemblance to the T. P. Cooke prize drama, True to the Core, which Selons wrote for the Surrey about twenty two years ago. This may have been unavoidable owing to similarity of subject. We shall be able to judge better presently. Meanwhile I may say that Harris, since he returned (with his suite) from Bayreuth and Vienna, has affected an air of dignified mystery which sits somewhat comically upon his portly person. He has shown, however, that he still knows how to play the same old game of advance booming, and has already not only arranged for an exhibition of Armada relics, to be held in the saloon of Drury Lane Theatre, but has also dug up "several of the descendants of the Elizabethan heroes" to serve upon his "powerful committee."

GAWAIN.

LONDON, Aug. 30

Arthur Law's comedy Gladys, with which the Avenue was reopened on Saturday under H. Bracy's management, was fully described by me on its original production at a matinee about two years ago. It is of the conventional order of architecture, and the necessity for make-believe among kind friends in front was not removed by the present interpretation. The heroine is a long-suffering young lady who loves a poor artist, instead of which, as the judge said, she has to "save her father's honor" by marrying a swindler, who utilizes her attractions in luring rich young men on to the society equivalents of beer and skittles. The poor artist, now become rich, is about to be lured, but suddenly discovers his host cheating at cards and unmasks the villain. Whereupon one of the villain's confederates obligingly explains that the villain is also a bigamist, and that his first wife is still alive. So the villain is busted and hands in his checks and all ends happily. And if it occurs to you that you have heard something very like this before in The Money-Spinner and other plays too numerous to mention, why, you won't be far out. Gladys was followed by Reed and Righton's extravaganza Don Juan, *Jr.*, which is supposed to have been written up to date. As the chappies and johnnies, to whom this class of entertainment chiefly appeals, are now for the most part taking their pleasure elsewhere, this matters little either one way or the other. But I am afraid that without the patronage of the c's and j's in question Bracy's enterprise has little chance of success.

* * *

I record with regret the death of a young New Yorker, William Fullerton, the only son of Judge Fullerton, which took place somewhat suddenly last Saturday morning, in his thirty-first year. Fullerton had lived in London for several years, and was known and liked as the composer of The Lady of the Locket (which was brought out at the Empire three or four years ago) as well as for his gentlemanly and genial qualities. He had a new opera—Waldemar—ready for production. Indeed Waldemar has been ready any time this two years, and I don't think I am far wrong in attributing Fullerton's early decease mainly to the worries and disappointments he endured in connection with this opera. "Consumption" is set down as the actual cause of death, but Waldemar hurried it on without a doubt. Most who knew poor Fullerton best know that he was very badly served over this Waldemar business.

* * *

Another familiar figure in theatrical circles has also "gone over" since my last—Lord Alfred Paget to wit. Lord Alfred was born in 1816, and had many military, political and courtly experiences, but he delighted far more in the cackle of the coulisses (and its inevitable accompaniments) than in anything else except perhaps good eating and drinking. He was a jolly old cock and had a jolly good time. They planted him in Hampton churchyard yesterday. Many lords, admirals, generals and gentlemen assisted, and *the* profession was represented by one costumer, one musical conductor, one theatrical manager, one variety showman, and one or two "real ladies." I dare swear, though, that the professional element were perhaps more sincere in their regrets for the loss of poor old Paget than the swells whom they elbowed.

* * *

The ballooning boom had a bit of a check on Monday, when the veteran aeronaut, Simmons, received such injuries while descending in his balloon near Witham, Essex, that he died a few hours later. Simmons had ascended from the grounds of the Irish Exhibition at Olympia, his intent being to reach Vienna, and a couple of enthusiasts paid five guineas each for permission to accompany him. Several attempts in this direction had recently been made by Simmons, but though always unsuccessful in attaining the goal of his ambition he had hitherto not met with serious trouble. There was a strong southwest wind blowing, and the trip appears to have been most enjoyable until the aeronaut decided to descend. Then the balloon came down with a bump, and in going up again struck a tree violently. The silk burst with a loud report and became detached from the car which again came to the ground with such terrible force as to smash it almost to atoms. Simmons' skull was fractured, one of his fellow-travellers sustained a broken thigh, but the other escaped with a severe shaking. Both had made more than one ascent with Simmons previously, and it was the old man's four hundred and fifth ascent.

* * *

Meanwhile, Baldwin the parachutist, is going strong and well at the Alexandria Palace, and drops twice a week from heights varying from 800 to 1,500 feet, to the admiration of all beholders. He is said to be even now inventing fresh complications to make his descent still more sensational. I have the highest possible respect for the liberty of the subject, but all the same I should be glad to see the police stop B.'s performances.

* * *

That good old tragedian, Barry Sullivan, whose name is familiar in all quarters of the habitable globe, has been for some days lying in a dangerous state, and his death is hourly expected. Meanwhile his son Amory is filling the dates Barry booked in the provinces.—Miss Calhoun has signified her intention to produce later on a new drama written for her by Arthur Wood, one of our best low comedians and character actors, and the best Shakespearean clown. Wood is clever at most things, from novel writing and burlesque acting down to tootling on the flute, but he is so awfully retiring. Hence, far less able folk often get ahead of him.—John Coleman, an ex manager-actor of high provincial renown, has written two new dramas for production in the near future—one for the Princess' and one for the Olympic. Also his Marina, the adaptation of Mr. Barnes of New York, recently played by Sophie Eyre at the Gaiety, will be taken on tour by Grace Hawthorne, commencing on Monday at Nottingham. Speaking of Grace reminds me that Kelly has issued manifestos to the press, averring that your friend, Joseph Arthur's fire-engine drama, The Still Alarm, is doing bigger business than has been known at the Princess' for years, and that there have not been such pits and galleries since the reign of The Silver King.

* * *

Sally in Our Alley, a new picturesque play by Fred Lyster and "Paul Herlot" (otherwise Dr. Hookham) is to be played to-morrow night at Sadler's Wells, up in Merrie Islington, for "copyright purposes." Whether they will keep the title announced is doubtfull for it will perhaps be meanwhile borne in upon them that there is already in existence a play of the same name.

* * *

To-night at Toole's we are to see the first London production of Pepita, a comic opera which has already registered 700 provincial performances. Pepita was originally an adaptation of Lecocq's opera comique, La Princesse de Canaries, but since its first trial it has received so many additions from different librettists and composers that it has had to be partly taken to pieces and rearranged with more attention to artistic requirements before being served up to London playgoers. This piece (part of which is already known to you as The Queen's Mate) will be run (as in the provinces) by M. Van Biene, a 'cellist and musical conductor, and Horace Lingard, whose name is not altogether unfamiliar to Americans. In the cast is also someone else whom you know, Alma Stanley, to wit. The title role will be played by Miss Wadman.

* * *

On Saturday the Haymarket resumes business with C. Haddon Chambers' play, Captain Swift, and with a hundred additional seats in the pit-circle, which Beerbohm-Tree shrewdly instituted when the Bancrofts refused to let him restore the pit proper. Probably also on Saturday we may see produced (at the Royalty) the much advance-puffed travestie called Hide and 'Seekyll, written by George Grossmith, who has just issued a shilling biography of himself with the appropriate title, "A Society Clown." For bold advertisement and self-exploitation this utterly knocks all George's previous records, and they were rather tall. For Monday we are promised a new ballet called Ideala, at the Alhambra, and Bob, with the American soubrette, Patti Rosa, in the name-part, at the Alexandra Theatre, Liverpool. Some time next week the Olympic will be reopened by Manager Agnes Hewitt, who will again present The Ticket-of-Leave Man, originally produced at this house five-and-twenty years ago. Henry Neville will reappear as Bob, his original character, and Agnes will content herself with May Edwards, the leading part.

* * *

Sophie Eyre (from the management of whom John Cobbe has just resigned preparatory to embarking for New York) promises the long-talked-of adaptation of She at the Gaiety next Thursday, with all sorts of startling effects, and a denouement totally different from that used in American dramatizations. Sophie's version was originally concocted by Edward Rose in conjunction with Rider Haggard himself, but Sophie called in two other adapters, Stage Manager W. Sidney and Clotilde Graves (of Cork), to "write up" her part. A good deal of bickering has prevailed among this quartette of adapters, but peace is again restored *pro tem*. But inasmuch as each of the quartette claims to have written most of the play, hostilities will doubtless soon be resumed.

GAWAIN.

Australian Notes.

SYDNEY, Aug. 8, 1888.

Since my last letter the great Centennial Exhibition at Melbourne has been opened, which, of course, has induced some hundreds of regular theatre-goers to migrate to that marvelous city; yet, in spite of all that, the few places of amusement open in this city have been doing some excellent business.

At the Royal Bland Holt closed a successful season of eight weeks with Alone in London, and a few days since proceeded to Brisbane, where he is at present playing The World, being so far good. Bland Holt was succeeded on July 28 by Charles Warner, the English actor, who chose for his opening piece Drink, appearing as Coupeau, a character he made famous on the London boards some ten years ago. Supporting Charles Warner are several artists known in America, among them being Isabel Morris, Daisy Chester, child actress; Jenny Watt Tanner, Emma Chambers and Flora Anstead. The Warner season is to last but three weeks, as on the 18th of August the London Gaiety Burlesque company, including Nellie Farren and Fred Leslie, are to appear for seven weeks.

Brough and Boucicault have still a firm hold on the Criterion, where at present they are playing Modern Wives, an excellent comedy, to crowded houses. Robert Brough and his wife, Florence Trevelyan, Emma Temple, Cecil Ward, A. R. Laurence, Willie Warde, Bessie Major and Florence Harcourt are included in the cast. Their next production in about a week is to be a revival of the late Sir Charles Young's Jim the Penman, with Harry St. Maur, G. W. Anson and Agnes Thomas in the principal parts, the two last named artists having recently joined Brough and Boucicault's Comedy company in Melbourne, where, at the present time, they are appearing in Comrade to the largest houses known in that city for some time past. They are the only managers in Australia at present running a comedy company to make it pay.

Skating rinks are still the rage in this city, the two principal rinks being the Elite, under the direction of Kenneth A. Skinner, who last night held their second grand Fancy Dress Carnival this season, which turned out most successfully, upwards of 3,000 people appearing in fancy dress; the other rink is the Crystal Palace, leased by Alfred Wyburd. They hold their carnival to-night.

J. B. Gaylord, Barnum's boss manager, is in this city. He has many novelties on hand, among them being Sells Brothers' Circus, McKee Rankin, the Hicks-Sanger Minstrels, Patti Rosa, George C. Miln, tragedian; Barnum's Hippodrome, Canaris, a Greek magician; Kate Castleton and others.

Lights o' London is still drawing immense audiences to Her Majesty's Theatre, under the management of Rignold and Allison, the main attraction being no doubt the introduction of real water on the boards in the famous canal scene, added to which we have a fine play beautifully placed on the stage, well acted, the principal characters being represented by George Rignold, G. R. Greville, H. R. Jewett, Roland Watt Phillips and Mrs. George Rignold. Lights o' London bids fair to top the run of In the Ranks, produced at Her Majesty's some few months since, and which ran for eighty-two nights, the longest dramatic run on record in Australia. Lights o' London is to be succeeded by Uncle Tom's Cabin, with several novelties introduced.

At the Academy of Music Hiscocks and Freedman continue to hold their own with the Federal Minstrels and New English Spectacular company, among whom are Hugh Dempsey, Irish acrobatic song and dance artist; Arthur Sullivan and Ethel Silvena, lightning change artists, who impersonate some half-dozen national characters, changing in full view of the audience; Lily Laurel, male impersonator, and the Borone Brothers, acrobats, contortionists and disappearing demons. Sam Keenan, Horace Bent, Alb Croynahan, Beaumont Read, Lou Braham and J. S. Porter are still with the Federals.

Sidney Dickinson, the American critic, lecturer and traveler, with the assistance of Marrion Miller, has given several lantern lectures in this city during the past few weeks with great success.

Lydia Manireoff von Finkelstein, the oriental lecturer, commenced the first of a series of Biblical lectures at the Y. M. C. A. Hall last Monday under the guidance of R. S. Smythe. The hall was packed half an hour previous to the commencement of the lecture.

Fields and Hanson, who came to this country with Frank Clark's All Star company, return to America by the outward bound mail steamer, after having appeared in every colony in Australia with marked success.

Charles Arnold, of My Sweetheart renown, is on tour through New Zealand under the management of Brough and Boucicault. Business good.

Carrie Swain, with Frank Gardiner as manager, is playing Jack and I, produced in the States as The Golden Ladder, at the Theatre Royal, Melbourne, to enormous business.

Harry and Charles Coghill, together with Harry Richards' combination, are showing to big business at St. George's Hall.

Amy Sherwin and her American company recently produced Faust in English at the Opera House, in Melbourne, and made things hum for two weeks with this piece.

Williamson, Garner and Musgrove's London Gaiety Burlesque company are on the eve of finishing an unprecedented nine weeks' season at the Princess Theatre, Melbourne, during which time they produced Monte Cristo, Jr., and Miss Esmeralda. Last Tuesday week, when the seven Governors of the Australian Colonies were present, seats in the dress circle were five dollars a head, while in the stalls people willingly paid two and a half dollars. Even then, at those enormous prices, the place was packed.

W. J. Hollaway, Essie Jenyns and company are fulfilling a three weeks' contract at the Royal, Adelaide, under Williamson, Garner and Musgrove, producing several of Shakespeare's plays to packed houses.

At the last moment I am given to understand that Brough and Boucicault, the energetic Australian managers, are negotiating with W. B. Gaylord for the first appearance in Australia of Patti Rosa, who will appear for a season in Sydney and Melbourne, under the management of the busy B. B.'s whose two theatres, viz., the Criterion and Bijou, are specially adapted for an artist such as Patti Rosa.

The Amy Sherwin English Opera season came to an abrupt conclusion last night at the Opera House, Melbourne. Der Freischutz was the opera announced, but it did not take place.

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Mr. Sothern Talks.

While Edward Sothern busied himself the other evening, in his dressing-room at the Lyceum, preparatory to losing his identity in Lord Chumley—by far the most popular peer in the city just at present—he kept up an interesting conversation at the same time with a MIRROR representative, who had dropped in to find out how success agreed with him Said Mr. Sothern in his cheery manner:

"Not a bit proud my boy, not a bit proud. You see, although I really am doing my very best to attain to an ideal standard of acting, and through that medium to please the public and win their favor, I don't, by any means, want to stay at Chumley all my life. This must be a stepping-stone, I hope, to something better bye-and-bye. I would like, now that the preliminaries are all over, and it looks really as if his Lordship was a go, just to say this one word about my creation, and I am especially glad to say it through such an influential channel as THE MIRROR

"As far as I can judge, and of course I ought to know a little about the role, it is a perfectly original one with myself. I positively gained no inspiration whatsoever in forming it from any work or advice ever given to me by my gifted and lamented father, beyond his shining example of doing a thing well, if done at all While I am indeed proud to be his son, dramatically speaking I do desire most earnestly to be simply judged by any merits my own work may have

"The manner of Lord Chumley's birth was this: Frohman, De Mille, Belasco and myself put our heads together, thinking the time auspicious for springing something new, that something to be exactly suited to any talents with which I may be gifted. After many months of extremely hard work, collaborating, rehearsing, and retouching (I may here add the play was principally put together at the rehearsals), Chumley was the result, and of course you know the rest.

"I have watched with considerable interest the criticisms it has evoked, and may say I really believe, whether kindly or censoriously worded, they were all meant, as far as I am concerned, in a friendly spirit. From some of them I have gained valuable hints in improving the business, and have not hesitated to avail myself, but I really think it very foolish to contrast Chumley, as some of the critics have done, with Dundreary. The first is all action, while the latter is distinguished for his inertia, long soliloquises, etc."

When Mr. Sothern was asked if he had noticed an open letter addressed to him lately in an evening paper, he evinced some warmth. "I feel quite diffident about that letter," said he, "but cannot help saying I think the abuse it contained very silly, ill bred, and perfectly uncalled for. I never met the writer of it, and would like to know what right he has of reading my character to the public. Such an epistle is beyond the pale of legitimate criticism, a gross insult, and unworthy of any decent journal There was this, however, about it: The critical part devoted to the performance contained praise I thought the very best I have received so far, especially because it was unwillingly given. When the writer sarcastically says, in describing Lord Chumley, 'he appeared absolutely satisfied with himself and the world at large,' he could not have given me any commendation that would have been sweeter, when you consider that to give this impression is what we all have been straining after for months.

"But enough. I am sorry to have wasted so much time already in speaking about this subject. Such an unwarranted piece of impudence really should be treated by dignified silence. That is the best resort in a case like this. Meanwhile, the people seem to come, and that after all, is the best criticism I can imagine"

Professional Doings.

—Ethel Douglas is disengaged.

—Marion Gray, the soubrette, is at liberty.

—This is the last week of Nero at Staten Island.

—The Cameron Opera House, Greenville, Texas, has open time.

—Edward Wodiska is visiting his brother at Georgetown, Ky.

—There are October dates open at the Opera House, Pittsfield, Ill.

—An attraction is wanted for week of Sept. 24 at Washington, D. C.

—Edward Cook, for many years the treasurer of Litt's Milwaukee Academy of Music, has acquired the Western rights to The Kindergarden, which he will put on the road.

—John A. Stevens has not given or sold any rights to U known, and he gives warning that parties producing the piece without his written consent will be sued for damages.

—Daniel E. Ralton, who lately had a cancer removed from his tongue by Dr. Chamberlain, of Lawrence, Mass., is completely recovered. He is looking for an engagement.

—Frederic Bryton's company closed its season at Washington on last Saturday night for a nine weeks' rest until after election. The company will open in a new play specially written for the star.

—Maggie Mitchell is reported to have made an instantaneous success in Ray, written specially for her by Cal Wallace. Manager William L. Lykens, 1,257 Broadway, receives applications for open time. Much is filled already.

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Comments of the N. Y. Press:

The World.

Her sleep-walking near the close of the third act was as good a bit of acting as has been seen on the stage in many a long day, and her denunciation of the murderer at the close of the play left little to be desired. Taken as a whole, May Wilkes' performance last evening was an emphatic success. She was recalled after every act.

The Tribune.

Miss Wilkes is a young actress of great promise, and has made a decided hit with the patrons of the theatre, the climax of the second act being the signal for a shower of bouquets, many of which were torn by ladies from their corsages to throw upon the stage.

The Herald.

At the close of the third act there came a simultaneous shower of bouquets from all the boxes, falling about the handsome, statuesque form of Miss Wilkes, who was repeatedly called before the curtain because of her strong and commendable rendition of the part.

Town Topics.

But Miss Wilkes is an artist who could sustain a much weaker play than Gwynne's Oath and honor a much stronger one. Her performance is full of fine dramatic subtleties, under which the literary credibles of her role disappear. There are periods at which her touch converts the playwright's fustian into veritable brocade, and situations in which her beauty, grace and sympathetic power rescue the manifest trickery of the stage from ridicule.

The Star.

She also made herself felt in the heavily dramatic parts, and her performance at the end of the second act, where Gwynne rejects the suspicion as unworthy, was something remarkable. The audience almost rose to its feet, and as the curtain dropped thunders of applause echoed through the theatre.

The Daily News.

This young lady came here from the Pacific Slope unheralded, without blare of trumpet or beat of drum, even the tom-tom of the irrepressible advance agent being silent. The audience gave her kindly reception, the courtesy extended a stranger, and sat in questioning mood during the greater part of the first act. Toward the close of the act, by her easy, natural, earnest manner, graceful carriage and well read lines, she thawed even the most icy of her auditors, and when the curtain fell on the act she had won a place in their hearts. From this out, by quiet intensity and deep emotional force, she continued her triumph.

New York Mirror.

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